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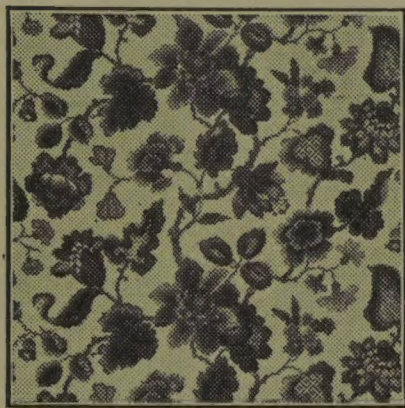
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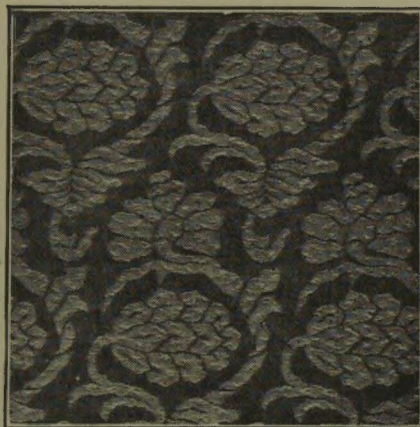
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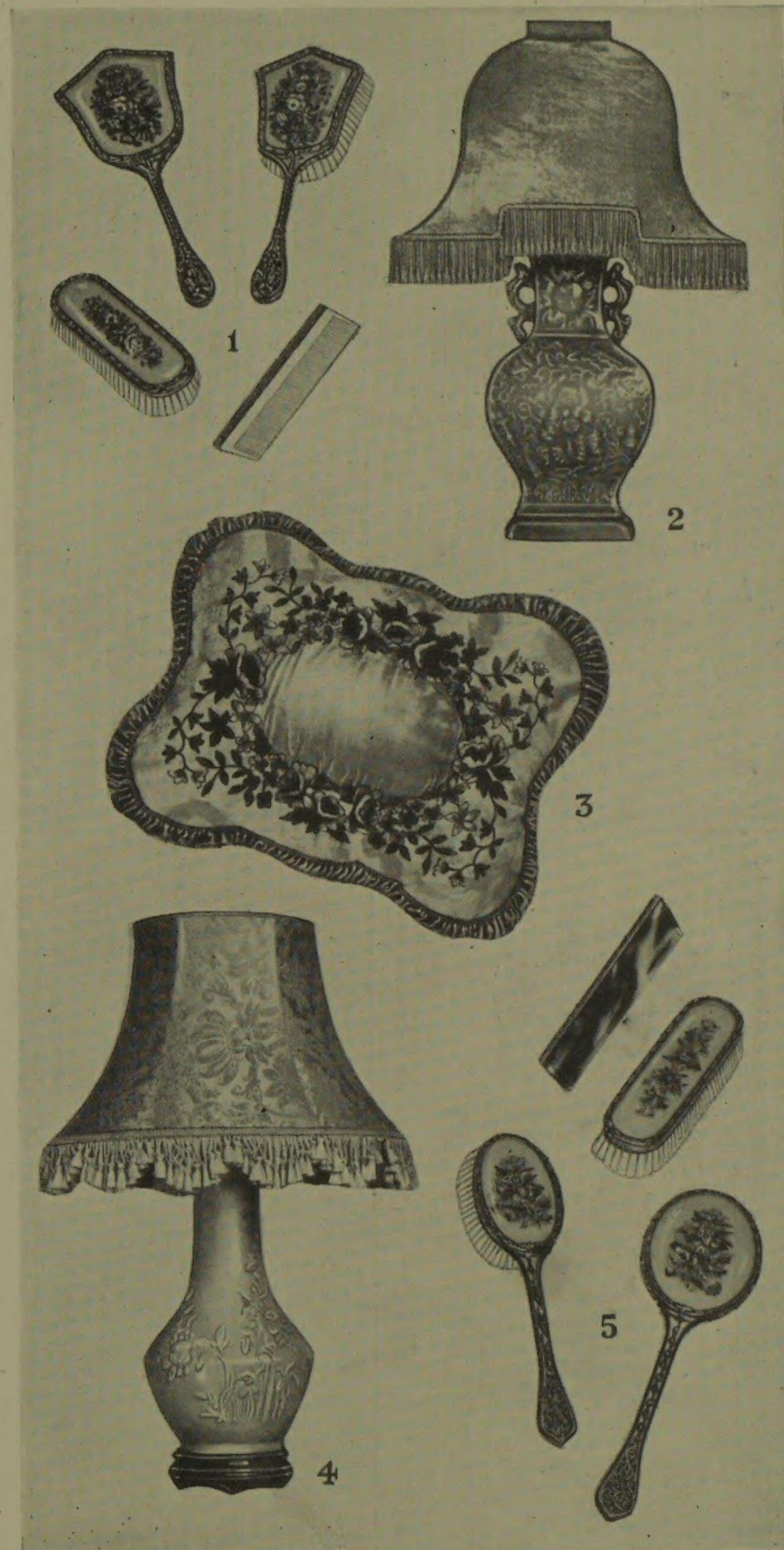
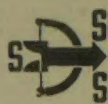
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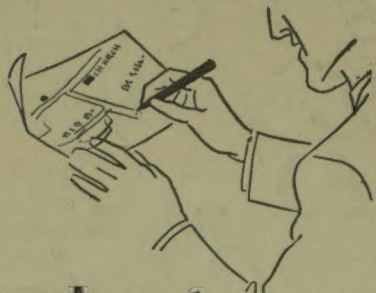
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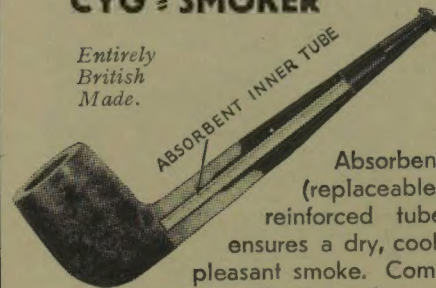
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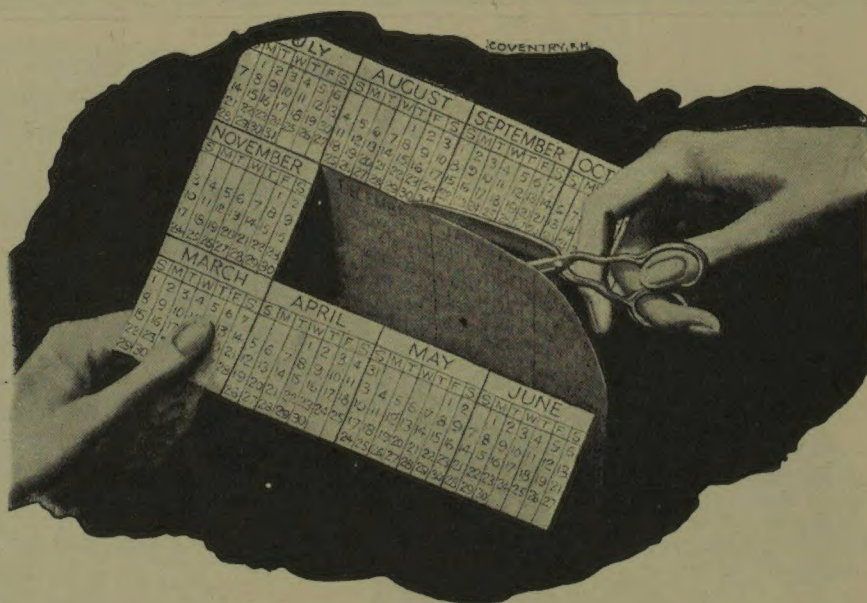


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SATURDAY, NOVEMBER 30, 1935.



THE FUNERAL OF ADMIRAL OF THE FLEET EARL JELLCOE: THE PROCESSION PASSING UP LUDGATE HILL TO ST. PAUL'S BETWEEN STANDARD-BEARERS OF THE BRITISH LEGION.

Admiral of the Fleet Earl Jellicoe was buried in St. Paul's Cathedral on November 25. A great and distinguished company walked in the procession, which passed to the Cathedral along a route lined with crowds that had gathered to pay a last tribute to the great sailor. This photograph shows the cortège

as it went up Ludgate Hill, with standards of the British Legion, of which Lord Jellicoe was President, dipped in salute. Twenty Bluejackets are seen drawing the gun-carriage on which the flag-draped coffin lay. Other phases of the ceremony are illustrated on a number of later pages in this issue.





By G. K. CHESTERTON.

THE epithet "pre-war" is commonly regarded as a compliment to whisky, but not always to wit or wisdom. I quite admit, to start with, that this sort of simple division is the kind of thing about which people find it easier to pretend to be witty than to succeed in being wise. It is easy, in any case, to exaggerate the contrast and the change. The war may have seemed slow; but it made many things already present in the previous peace move very fast; very much faster than they would have moved if the peace had been preserved. The allegorical female called Dora was a spinster of much older date than the Defence of the Realm Act; nor did she seize her sinister power for the defence of the realm. Under her previous name of Mrs. Grundy, she had long been shaking a shabby umbrella at the shameless amusements of mankind; under her American name of Mrs. Nation, she had long had her own axe to grind, and to flourish; and it did not, in the military or chivalric sense, in the least resemble a battle-axe. Months and years before the war, all England was tending to various regulations and vetoes of the kind; the work of very officious officials who saw nothing but evil in looking upon the wine when it is red; and nothing but good in looking upon the tape when it is red. Dora was but the tying of that old red tape into neater bows upon bigger parcels; there was no real connection between that red tape and the red badge of courage. The growing distrust of professional politicians, the growing indifference about the machinery of voting, may have been good things or bad things; but they were quite as much pre-war as post-war. The Marconi Case came long before that eventual reaction towards more militant and direct leadership, which began with the Marne and developed into the March on Rome. Nevertheless, there is one way in which these last events do differ essentially from the events just before the war; and in connection with these, there would appear to be a very curious paradox.

For the people who strike me as most typically pre-war are those who regard themselves very specially as post-war. I mean the prophets of progress, who are perpetually proposing revolutionary reconstruction in the society of the future. I will not specially enquire whether the prophets as prophets are as good as pre-war whisky or as bad as pre-war prophecies. I only say emphatically that their prophecies still are pre-war prophecies. They bear the unmistakable stamp of what may be called the Age of Utopias. Distinguished persons like Mr. H. G. Wells or Mr. Bernard Shaw, like Mr. Middleton Murry with his Communism or Mr. Bertrand Russell with his educational experiments, all belong to something the savour and spirit of which may be very difficult to describe, and still more to define. But it is just as much a passage in the past, the type and tone of one definite period in history, as the romantic revolution of Byron and Shelley or the classical interlude of Addison and Pope. I do not mean merely to allude tactlessly to the sad news that Queen Anne is dead, or that even the Maid of Athens can hardly be so young as she was. The work of Shaw and Wells will, doubtless, remain as literature, and even as philosophy; as the work of Swift and Coleridge remains as literature and philosophy. But it is the literature and philosophy of a period; and none the

less because it often pointed forward to a future period. Byron is none the less an old figure now because he was considered a new force then; and Shelley is none the less dated as a man of those days because he was always pointing to the dawn of a better day. What is curious at this moment is that the men who are avowedly pointing to the future are

the Greek sages for admiring the stark slavery of Sparta. But then, the Greek sages, like the greatest of them, Aristotle, would probably have agreed that such a pattern Republic would have to be within the compact and manageable limits of the size of most of their Republics. They would maintain the paradox that citizens should be inhabitants of a city. But our Utopianism would require citizens to be the inhabitants of a sort of continent, like Soviet Russia or the United States. For Mr. Wells, the ideal State was always more or less of a World-State. In other words, it really assumed, if only for the sake of argument, that the problem of international conflict had been solved. That is one reason why I call it pre-war.

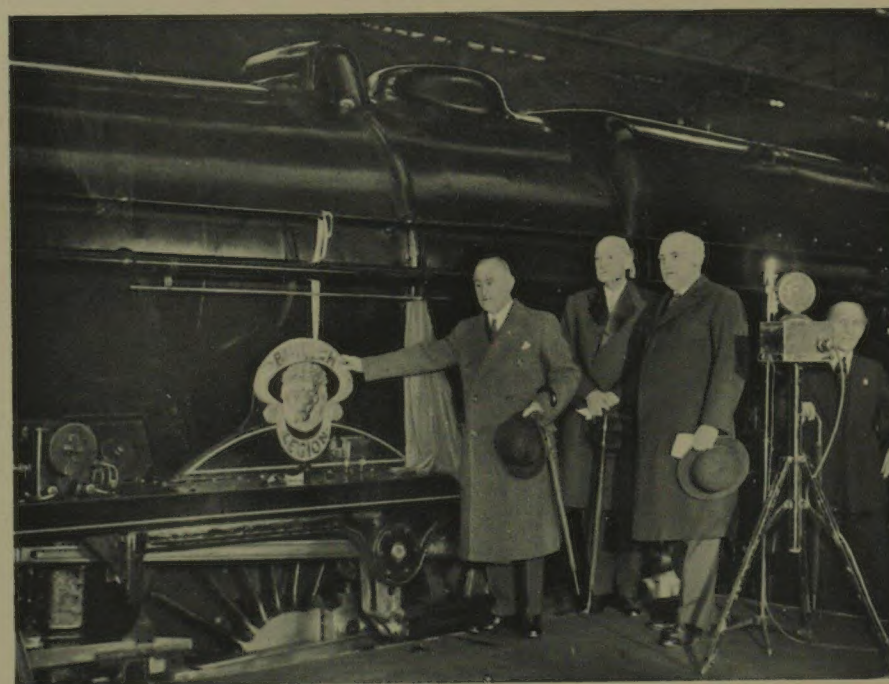
Or the point could be put another way. The Utopians of this school always were, and, indeed, still are, accustomed to talk in a serene and statesmanlike tone about this or that being entrusted to the State. Sometimes it went to the wildest lengths; and practically anything, from the drinks of a man in a tavern to the daydreams of a child in a nursery, were to be directly controlled by the State. Now, those who still talk like that seem to have forgotten another new fact about the world to-day. And that is that, over a great part of the world, if you were now to say that these things must be controlled by the State, many people would simply answer, "What State?" We have not even got the City-State of antiquity, in which the city was secure of the support of the citizens—and the slaves. Still less have we got the World-State of modernity; in which millions of totally different sorts of people will somehow manage to be as independent as rebels and yet as unanimous as slaves. We have not much more unity among the different States; and we have perhaps less unity within the same State. People who talk about the Government taking charge of their toothbrushes or their temperature-charts, seem to forget that in numbers of large towns and districts to-day half the populace is expecting an invasion and the other half is expecting a revolution. Tell a man in the Tyrol that the State will take away his gun, or forbid him to shoot chamois, and his first sensation just now will be that the State may soon be a Nazi State or a Communist State or a frontier of the Italian State. Tell a man in the middle of China that the ancient Chinese culture of the family must be given up in favour of the culture of the community, and he will be well aware that it may become a Japanese outpost, or a Bolshevik colony, or a battlefield disputed by two Chinese generals.

This has given a new character to the new experiments. They may seem to be as fanciful as Plato or as wild as Wells; but they really rest on a different experience of tragedy and Original Sin. The pre-war Utopias were attempts to complete and crown with

perfection communities supposed to be coming together. The post-war dictatorships are attempts to grasp and hold together communities known to be falling apart. These new things range from a sort of rally with which I sympathise, like that of Roosevelt in America, to a sort of round-up with which I do not sympathise, like that of Hitler in Germany. But these new inventions are based on old discoveries of the imperfection of man; and those still prophesying the perfection of man are those whose philosophy has grown old.



LORD JELlicoe OFFERING HIS TRIBUTE TO THE BRITISH WAR DEAD ON ARMISTICE DAY, WHEN HE CONTRACTED HIS FATAL CHILL: PLANTING A CROSS IN THE EMPIRE FIELD OF REMEMBRANCE OUTSIDE WESTMINSTER ABBEY.



HIS LAST PUBLIC APPEARANCE BEFORE HIS DEATH: LORD JELlicoe AT EUSTON STATION TOUCHING THE NAME-PLATE OF THE NEW L.M.S. LOCOMOTIVE, WHICH HE NAMED "BRITISH LEGION," ON NOVEMBER 12, THE DAY AFTER HE HAD CAUGHT A CHILL AT THE ARMISTICE COMMEMORATION CEREMONY.

Lord Jellicoe's fatal illness, it may be recalled, developed from a chill which he contracted while attending the Armistice Day celebrations on November 11 at the Cenotaph in Whitehall. A bulletin to that effect issued on the 17th stated that the chill had slightly affected one lung, but that he was then making satisfactory progress. As noted elsewhere, he died on the 20th, at his home in Kensington. On the day after the Armistice service, and a day before he was taken ill, he performed the ceremony of naming a new L.M.S. express locomotive at Euston, giving it the name "British Legion."

unmistakably pointing to the past, because they have not yet fully realised the present.

One way of putting it is this. The Utopians, even in planning a city which seems to some of us to be rather wild, always assumed that the citizens would be rather tame. In this, doubtless, they were in good company; for instance, it is the whole point of Plato's Republic that such a Republic could not possibly be a Democracy. Hence the weakness of



# THE MAN WHO IMMOBILISED THE GERMAN FLEET IN THE GREAT WAR.



COMMANDER-IN-CHIEF OF THE GRAND FLEET FROM AUGUST 1914 TO NOVEMBER 1916: THE LATE LORD JELlicoe,  
ON WHOM SUPREME RESPONSIBILITY FOR THE ALLIED CAUSE RESTED AT THE BATTLE OF JUTLAND.

Admiral of the Fleet Earl Jellicoe of Scapa, O.M., who died on November 20, aged seventy-five, bore during the first two years of the Great War a supreme and unique responsibility. As Mr. Churchill has written: "Jellicoe was the only man on either side who could lose the War in an afternoon." The destruction of the British Fleet would have been final, a consideration often forgotten in controversy. The Battle of Jutland, which has been claimed by the Germans as a victory, must be judged, from whatever point of view, by its effect, which was that the German Navy was bottled-up for the rest of the war. Therefore, although there was no crushing of the enemy's fleet as at Trafalgar, the result was, all the same, the complete immobilisation of the great German Navy, culminating in its eventual

surrender at Scapa Flow. Lord Jellicoe was born at Southampton in 1859, and entered the "Britannia" as a cadet in 1872. He served in the Egyptian War (1881), had several narrow escapes from death (in rescuing drowning men, and in the "Victoria" disaster), and was gravely wounded during the Boxer Rebellion in China. The turning-point in his career was his association at the Admiralty (1905-07) with Lord Fisher, who, foreseeing conflict with Germany, marked him out and trained him as the future Commander-in-Chief. After the war, Jellicoe was made a Viscount, and received the thanks of Parliament, with a grant of £50,000. From 1920 to 1924 he was Governor-General of New Zealand. In 1928 he became President of the British Legion. He married (in 1902) Miss Florence Cavzer.



# THE CEREMONIAL FUNERAL OF JELlicoe's GREAT PRECURSOR, NELSON.

THE TOP ILLUSTRATION FROM A DRAWING BY JOHN CHRISTIAN SCHETKY (1778-1874); THE REST BY AUGUSTUS PUGIN (1762-1832). FROM THE COLLECTION OF CAPTAIN BRUCE S. INGRAM.



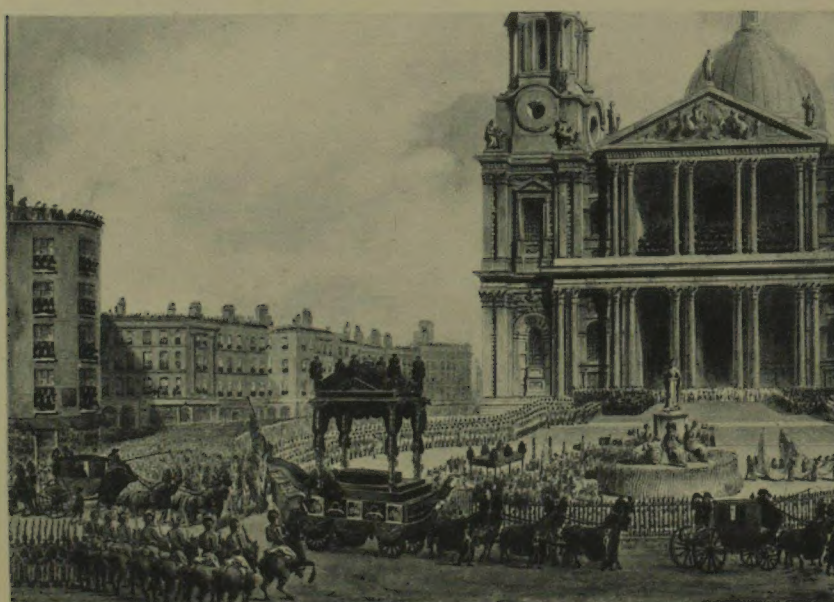
THE GREAT RIVER PROCESSION: A REMARKABLE AND UNPUBLISHED DRAWING DESCRIBED AS HAVING BEEN "SKETCHED AT THE MOMENT BY J. C. SCHETKY, FROM THE ADELPHI TERRACE, 8 JANUARY, 1806," SHOWING THE LAST STAGE IN THE JOURNEY OF NELSON'S FUNERAL BARGE FROM GREENWICH TO WHITEHALL STAIRS.



THE LYING-IN-STATE OF NELSON FOR A MONTH AFTER HIS BODY HAD BEEN BROUGHT HOME FROM TRAFALGAR: THE SCENE IN THE PAINTED HALL AT GREENWICH.

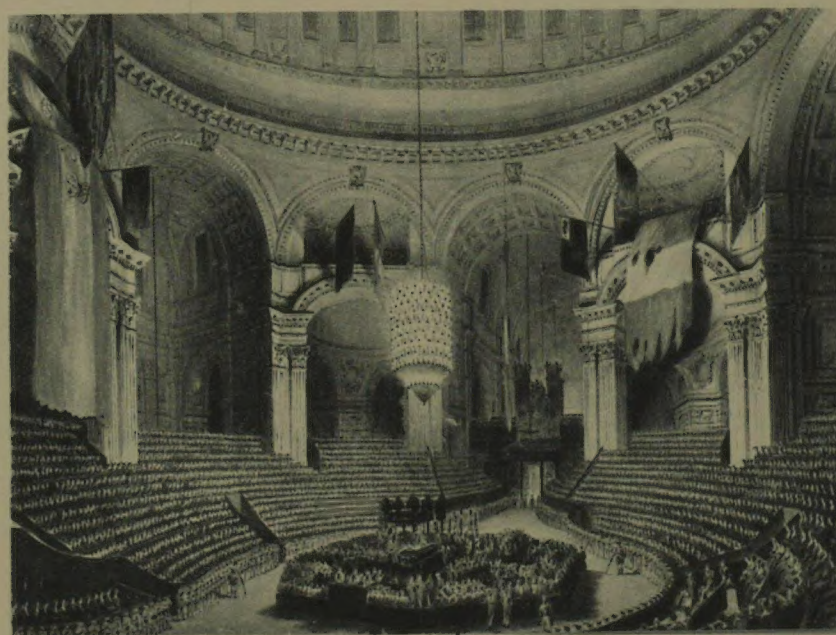


THE BEGINNING OF THE RIVER CORTÈGE, OF WHICH THE LAST STAGE IS SHOWN IN THE TOP ILLUSTRATION: THE FUNERAL BARGE LEAVING GREENWICH.



BEARING "THE GREATEST SAILOR SINCE OUR WORLD BEGAN": THE FUNERAL CAR, MODELLED AT THE ENDS TO IMITATE THE "VICTORY," ARRIVING AT ST. PAUL'S.

Nelson and two of his Admirals, Collingwood and Northesk, were the only sailors buried in state in St. Paul's before Lord Jellicoe. Nelson's funeral took place on January 9, 1806. On the previous day his body (preserved in spirits after Trafalgar and brought home in the "Victory") had been borne in a river procession from Greenwich Hospital, where for a month it had lain in state, to Whitehall Stairs. Thence it was conveyed to the Admiralty. The magnificent funeral in St. Paul's was attended by a great gathering, including the Prince of Wales (afterwards George IV.) and the Duke of Clarence (afterwards William IV.).



THE BURIAL OF NELSON IN ST. PAUL'S: AN ASSEMBLAGE OF ENGLAND'S GREATEST AROUND THE COFFIN (AFTERWARDS LOWERED THROUGH THE FLOOR INTO THE CRYPT).

The car bearing the coffin was modelled at each end to resemble the "Victory." The coffin was carried into the Cathedral by eight seamen from Nelson's flagship. An eye-witness's account of the occasion occurs in a diary included in Theodore Cook's book, "Eclipse and O'Kelly." Here Andrew O'Kelly writes: "The Corpse under a Canopy . . . was now brought to the grave prepared in the Center of the Dome . . . The Machine upon which the Coffin was laid was so constructed as to sink almost imperceptibly into the grave through the stone work." These illustrations provide an interesting comparison with Lord Jellicoe's funeral.



# WHERE JELlicoe NOW RESTS, NEAR NELSON: THE CRYPT OF ST. PAUL'S.

PHOTOGRAPH TAKEN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.



LORD JELlicoe's BURIAL-PLACE (SEEN IN PREPARATION, RIGHT BACKGROUND): AN ALCOVE IN THE CRYPT OF ST. PAUL'S—  
SHOWING NELSON'S TOMB IN THE CENTRE AND (BEYOND) A LIFT FOR LOWERING THE COFFIN.

The burial-place of Lord Jellicoe, whose funeral was on November 25, is in one of the alcoves in the Crypt of St. Paul's, the centre of which is occupied by the tomb of Nelson, situated beneath the middle of the Cathedral floor under the dome. Nelson's sarcophagus, made at the expense of Cardinal Wolsey and intended for the burial of Henry VIII., is seen towards the left in our illustration. Just beyond it, in the left background, is the lift used to convey Lord Jellicoe's coffin from the

Cathedral into the Crypt. In the right background, beyond the two right-hand pillars, is partly visible the alcove where Lord Jellicoe's coffin was placed. At the time when the above photograph was taken, it had been railed off for the necessary preparations. It adjoins the alcove containing the tomb of Admiral Lord Collingwood. In the Crypt lie also others of the nation's great captains, including the Duke of Wellington, Lord Napier, Lord Wolseley, and Lord Roberts.



# ALLIES AND FORMER FOES HONOUR LORD JELlicOE: THE LYING-IN-STATE; AND THE FUNERAL CORTEGE.



LORD JELlicOE'S LYING-IN-STATE IN THE HENRY VII. CHAPEL OF WESTMINSTER ABBEY, THE CHAPEL OF THE ORDER OF THE BATH, OF WHICH HE WAS A KNIGHT GRAND CROSS: THE COFFIN (COVERED WITH A UNION JACK OVER THE ABBEY PALL AND SURMOUNTED BY HIS PLUMED HAT OF THE ORDER OF THE BATH), AND ITS NAVAL GUARD STANDING WITH REVERSED ARMS.



THE GUN-CARRIAGE BEARING THE COFFIN, WITH THE PALL-BEARERS: (LEFT TO RIGHT) NEAR SIDE—ADMIRAL SIR STANLEY COLVILLE, ADMIRAL OF THE FLEET SIR R. TYRWHITT, VICE-ADMIRAL DURAND-VIEL, ADMIRAL OF THE FLEET SIR ROGER KEYES, F.M. LORD MILNE, ADMIRAL OF THE FLEET LORD BEATTY; (FAR SIDE) ADMIRAL SIR W. GOODENOUGH, ADMIRAL OF THE FLEET SIR E. CHATFIELD, VICE-ADMIRAL FOERSTER, SIR JOHN SALMOND (R.A.F.), ADMIRAL OF THE FLEET SIR OSMOND BROCK, AND ADMIRAL OF THE FLEET SIR HENRY OLIVER—FOLLOWED BY THE NEW EARL JELlicOE (ON THE EXTREME RIGHT).



THE FRENCH NAVAL DETACHMENT IN THE FUNERAL PROCESSION: A TRIBUTE FROM BRITAIN'S GREAT ALLY IN THE WORLD WAR.



THE ROYAL FAMILY HONOURS A GREAT SAILOR: THE PRINCE OF WALES (REPRESENTING THE KING) AND THE DUKE OF YORK, WITH ADMIRAL HALSEY, IN THE FUNERAL PROCESSION.

On November 22 the coffin containing the body of Lord Jellicoe was conveyed to Westminster Abbey and placed in front of the altar in the Chapel of King Henry VII., where the dead Admiral's banner hung among those of other Knights Grand Cross of the Order of the Bath. At the funeral in St. Paul's on November 25, the King was represented by the Prince of Wales, and the Duke of York was also present. Among the pall-bearers, walking beside the

gun-carriage bearing the coffin and drawn by naval ratings, were Vice-Admiral Durand-Viel, Chief of the French Naval Staff, and Vice-Admiral Foerster, the Commander-in-Chief of the German Fleet, the latter come to do honour to one who had been "a knightly opponent" in the Great War. Lord Beatty, who was also a pall-bearer, had left a sick bed to attend the ceremony, as for some days he had been suffering from a chill.



# "IN THE VAST CATHEDRAL LEAVE HIM": THE FUNERAL IN ST. PAUL'S.

DRAWN BY OUR SPECIAL ARTIST AT ST. PAUL'S, HENRY C. BREWER, R.I.



THE EMPIRE'S LAST TRIBUTE TO JELlicOE OF SCAPA: THE SERVICE IN ST. PAUL'S IN HONOUR OF A GREAT SAILOR, "UPON WHOSE HAND AND HEART AND BRAIN ONCE THE WEIGHT AND FATE OF EUROPE HUNG."

At the funeral service for Lord Jellicoe in St. Paul's on November 25, the coffin, covered with a Union Jack and surmounted by his sword and cocked hat, lay on a high pedestal directly above the tomb of Nelson. Resting against the near end of it may be seen Lord Jellicoe's decorations. Just beyond and to right of it is indicated the oblong space in the floor through which the coffin was eventually lowered into the crypt, where lay a great mass of wreaths, including one of carnations from the ex-Kaiser. The Prince of Wales, representing the King, stood near the pulpit, while the Duke of York was on the opposite

side, by the lectern. Both were in naval uniform, and are visible in our drawing on either side of the group of clergy, among whom were the Archbishop of Canterbury, the Bishops of London and Sheffield (the latter a cousin of Lord Jellicoe), and the Dean of St. Paul's. The Archbishop, who knew Lord Jellicoe intimately and had been his guest in his flagship in the early days of the Great War, gave a moving address describing him at work on his task of "momentous responsibility," which he carried out with steady courage, imperturbable self-control, and quiet and steadfast confidence.



# NAPOLEON DAY BY DAY.

BEING AN APPRECIATION OF

"THE MEMOIRS OF CAULAINCOURT," VOL. I: Edited by JEAN HANOTEAU.\*

(PUBLISHED BY CASSELL AND CO.)

THIS important historical document has had a romantic history. Armand de Caulaincourt, Duke of Vicenza, was Master of the Horse to Napoleon, and composed a voluminous diary of events in which he was personally concerned. During his lifetime and for many years after his death he incurred great odium, as he was popularly credited with much of the responsibility for the murder of the Duke of Enghien. His Memoirs were therefore jealously guarded by the family. Carefully preserved by different descendants in Paris and Brussels, they were hidden in a château at Paray le Monial in 1914, when it was feared that Paris might fall. At that very time the Duke of Vicenza was preparing to publish his ancestor's papers; but his notes were destroyed when the Château de Caulaincourt was bombarded. The original documents were, however, recovered unimpaired from their hiding-place after the Armistice, and are now given to the world. They at once take rank in the forefront of Napoleonic records. Few men were in more frequent contact, in more intimate circumstances, with the Emperor than Caulaincourt, who repeatedly assures us of his strict fidelity to fact and to word. His notes were taken in many places, often under great difficulties, while incidents and conversations were fresh in his memory. He writes well and forcibly, and he has suffered nothing at the hands of his translator. It is, of course, impossible to tell, at this distance of time, to what extent imagination or prepossession may have aided recollection, but the memoirs certainly leave the impression of an objectively accurate chronicle. This first volume actually covers the period 1807-1813, and its peculiar interest lies in the fact that Caulaincourt accompanied Bonaparte from Smorgoni to Paris, sitting with him day after day in carriage and sledge, and hearing his opinions on all manner of subjects.

If his own account is to be believed, Caulaincourt showed extraordinary courage in risking the displeasure of a hard taskmaster. Very much against his will, he was sent by Napoleon as Ambassador to St. Petersburg. Here he steadfastly refused to do what was principally expected of him—namely, to tell his master what his master wanted to hear. He had a high regard for the Tsar Alexander, and consistently denied the motives which Napoleon attributed to him. He frankly warned the Emperor against the dangers of war with Russia, prophesying that the Russians would adopt exactly the policy which they did adopt. Several times he went so far as to warn Napoleon, in the most candid terms, that all Europe was being driven into combination against him by fear of his personal ambitions. All this recalcitrance nettled the Emperor, who privately and publicly accused Caulaincourt of having "turned Russian": notwithstanding, he never seems to have doubted his Ambassador's fidelity, and he contented himself, by way of punishment, with inflicting some minor humiliations on this obstinately candid servant. Caulaincourt, in almost open defiance of the Emperor, resigned his ambassadorship; and on one occasion, stung by Napoleon's taunts, he

retorted in a manner which might have cost another man his liberty, or even his life. It is to Napoleon's credit, however, that, while his vanity resented frank criticism, his reason accepted it; and to this mark of greatness the Duke of Vicenza frequently bears witness.

No advice from this source or any other could prevent Napoleon from embarking on the Russian adventure; and Caulaincourt passed through the disastrous campaign in close proximity to the Emperor. He must have been a somewhat trying companion, for he never concealed his disbelief in the whole enterprise or his gloomy view of the effects of its failure.

Often as the 1812 campaign has been described, and familiar though its incidents are in history and fiction, it lives again with new horror in the pages of this diary. The descriptions of such celebrated incidents as the fire of Moscow, and the terrible battles of the Moskowa (where Caulaincourt lost his own brother) and the Beresina, are extremely vivid. The sufferings of the troops have often been depicted—never more graphically, than in that remarkable document, the "Memoirs of Sergeant Bourgogne," which inspired in no small measure the late Henry Seton Merriman's powerful novel, "Barlasch of the Guard." Caulaincourt was moved almost beyond the power of language by the horrors which he witnessed. "My eyes never saw a sight so horrible as the march of our army forty-eight hours after Mojaiksk. Every heart was closed to pity by the fear of starving, of losing the overladen vehicles, of seeing the horses die, already exhausted by toil and starvation. I still shudder when I say that I have seen men deliberately drive their horses at speed over rough ground, so as to get rid of the unfortunates with whom they were over-weighted: and although they knew that horses would mutilate them or wheels crush them, they would yet smile triumphantly when a jolt freed them of one of these wretches. Every man thought of himself, and of himself alone. Every man felt that his life depended on the preservation of his little vehicle, with its few provisions, and would have

By all this misery and defeat Napoleon was, or affected to be, singularly unmoved. It was only with the greatest difficulty that he could be persuaded of the state of utter disorganisation into which his army had fallen. Though frequently puzzled and preoccupied, he never seems to have lost his optimism, and on the journey back to Paris he was often in the best of spirits. "Once he had an idea implanted in his head, the Emperor was carried away by his own illusion. He cherished it, caressed it, became obsessed with it; one might say he exuded it from all his pores." Not even manifest failure could rob him of that illusion. He never admitted to Caulaincourt, who had prophesied so accurately, that the campaign was a mistake in conception. He attributed its failure solely to two causes—the climate (as if that could not have been foreseen!) and his own miscalculation (frankly admitted) in staying too long in Moscow. And yet it is a miracle that any military reputation could have survived so huge a blunder as the 1812 débâcle. Napoleon seems to have been completely without provision or resource against the Russian "negative" policy, of which he had been amply forewarned. His army was equipped with an



NAPOLÉON'S CARRIAGE COMPANION DURING THE RETURN FROM MOSCOW, AND AUTHOR OF THE MEMOIRS HERE REVIEWED: GENERAL DE CAULAINCOURT, DUKE OF VICENZA, THE EMPEROR'S MASTER OF THE HORSE.

Armand Augustin Louis de Caulaincourt, a member of an old Picard family, was born in 1773, and at the time of the French Revolution was already in the army. In 1801 he carried a letter from the First Consul to the Tsar of Russia, and remained in St. Petersburg as an observer. On returning to Paris he became aide-de-camp to the First Consul, and thus began his intimacy with Napoleon. In 1804 he was appointed Master of the Horse, and in 1808 was created Duke of Vicenza. From 1807 to 1811 he was Ambassador to Russia. In the 1812 campaign Napoleon chose him as his companion on the long journey, by carriage or sledge, back to Paris. In 1813-14 and again in 1815 he was Foreign Minister. He died in Paris in 1827.

From the Painting by Gérard in the Possession of Countess Gérard de Moustier. Reproduced from "Memoirs of General de Caulaincourt." By Courtesy of the Publishers, Messrs. Cassell and Co.



A HISTORIC RELIC OF NAPOLEON'S CAMPAIGNS: A CARRIAGE USED BY HIM, AND NOW IN THE POSSESSION OF PRINCE BLÜCHER AT CASTLE KRIEBOWITZ, NEAR BRESLAU, IN SILESIA.

sacrificed twenty lives to spare the poor hacks that drew this last treasure. Each heartened himself with the thought that in front of him he would find foodstuffs; but, except in some large towns, such as Smolensk, which had a few stores, they found nothing." This was in the early days of the retreat; far worse scenes were to follow, especially at the evacuation of Vilna, after the Emperor had left for Paris.



BELIEVED TO HAVE BEEN WORN BY NAPOLEON DURING HIS RUSSIAN CAMPAIGN: A CLOAK OF BLACK CLOTH LINED WITH LION-SKIN.

In a note on this photograph, from a German source, it is stated that the cloak is now in the possession of a harness-maker at Traunstein, where formerly lived a Bavarian cuirassier, Joseph Huber, who had served fifteen years with Napoleon's army and eventually became a member of the Emperor's personal following. The writer adds: "When Huber finally returned home after many hardships, he declared that Napoleon fled through Germany disguised as a peasant after the burning of Moscow, and gave his cloak to his faithful servant, who kept it throughout the disastrous retreat. The cuirassier later left Traunstein, and is believed to have died in Florence. The cloak remained in a chest at his father's house." In 1851 it was saved from a fire which destroyed many houses at Traunstein, including that of his brother, a harness-maker and Mayor of the town.

inadequacy and a lack of foresight which in a lesser commander would have been regarded as unpardonable. Nothing had been really thought out, and the whole enterprise—wanton and unnecessary from the beginning—was a reckless gamble.

"We were in the heart of inhabited Russia and yet, if I may be permitted the comparison, we were like a vessel without a compass in the midst of a vast ocean, knowing nothing of what was happening around us." We do not call to mind any other example in history of a military operation so vast, so hazardous, and so recklessly undertaken. The great gambler could not believe that his luck had deserted him. He could not believe that his armies would ever move in any direction except forward. Consequently, he had made no plans, worthy of the name, for retreat. "Never was a retreat worse planned, or carried out with less discipline; never did convoys march so badly. Precautionary calculations and dispositions had no place in the arrangements that were made, and it was to this lack of forethought that we owed a great part of our disaster."

[Continued on page 1006]

\* "Memoirs of General de Caulaincourt, Duke of Vicenza." 1812-1813. Edited by Jean Hanoteau. Translated by Hamish Miles. With Frontispiece Portrait. (Cassell; 30s.)



## A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



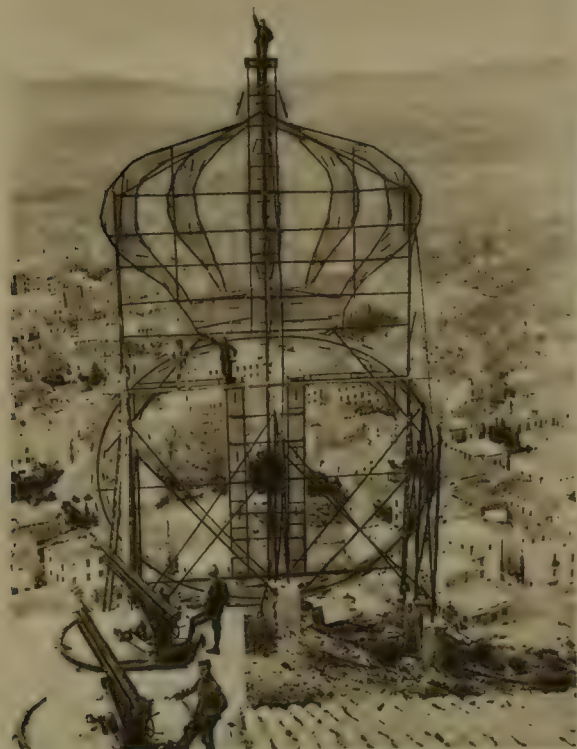
THE INN WHICH MISS ISHBEL MACDONALD IS PLANNING TO BUY AND RUN AS A HOTEL: THE OLD PLOW INN AT SPEEN, BUCKINGHAMSHIRE.

It is reported that Miss Ishbel MacDonald has been negotiating for the purchase of the Old Plow Inn at Speen, near Chequers. It is a picturesque old building with raftered ceilings, huge fireplaces, and twisting, narrow stairs. The inn was originally two small cottages built in 1621, which were knocked into a single house in 1727. Miss MacDonald has for some time been considering buying a hotel to run herself.



A HERD OF BLACKFISH STRANDED ON THE NORTH COAST OF TASMANIA: CETACEANS SO GREGARIOUS THAT THEY BLINDLY FOLLOW THEIR LEADER ASHORE.

The blackfish, or pilot whale, is a creature that attains a length of some twenty feet. It assembles in herds of hundreds of individuals, being the most gregarious of all the cetaceans. The members of a herd blindly follow a leader, after the manner of a flock of sheep; and if the leader happens to run into shoal-water and become stranded, the others follow him. In this way those shown here were captured recently at Burnie, Tasmania. A similar incident, from Iceland, was illustrated in our issue of Nov. 24, 1934.



THE GREEK RESTORATION: SALUTING GUNS AND A HUGE CROWN-EMBLEM ERECTED ON A HEIGHT ABOVE ATHENS.



THE KING OF THE HELLENES (LEFT) ON HIS WAY BACK TO GREECE; ABOUT TO EMBARK AT BRINDISI.

As noted in our issue of November 16, King George II. of the Hellenes received at the Greek Legation in London a delegation requesting him to return and rule in Greece. He travelled to the Mediterranean by way of France and Italy, and embarked at Brindisi in the Greek cruiser "Helle" on November 22. Owing to bad weather his arrival in Athens was deferred till November 25. He received a most enthusiastic welcome in Athens, crowds



GREEK ROYAL BAGGAGE ON ITS WAY TO THE "HELLE": AN INCIDENT ON KING GEORGE'S JOURNEY HOME.

of extraordinary size assembling. He attended a Te Deum at the Cathedral, at which members of the Cabinet, M. Tsaldaris, the Populist leader, and General Metaxas were present; with one of the Republican leaders, M. Michalakopoulos. Later, when the King appeared on the balcony of the Parliament building, with the Diadoch, he was cheered for an hour by the assembled populace.



THE FUNERAL OF A VICTIM OF THE CAIRO RIOTS: STUDENTS, OF WHOM NINE THOUSAND ATTENDED, CARRYING THE COFFIN OF MAHOMED ABD-IL-HAKAIN EL GARRAK TO THE MOSQUE OF SAIDA ZENAB.

Rioting at Cairo and at Tantah, in which an anti-British element was clearly discernible, took place in the first half of November, and was suppressed by the energetic action of the Cairo police, whose occasional and defensive use of firearms was justified by their own heavy casualty list. The disturbances were provoked by the Wafdist Party, many of whom have resented the British military and naval measures taken in Egypt. This funeral was held on November 17.



THE WREATH SENT BY THE EX-KAISER FOR LORD JELlicoe'S FUNERAL: A TRIBUTE FROM A FORMER ENEMY.

Among the many wreaths placed in the Crypt at St. Paul's in memory of Lord Jellicoe was one from the ex-Kaiser. It was of crimson carnations and bore the initials "W.H." in gold on a white ribbon. The wreath was brought from Holland by Prince Frederick of Prussia, son of the ex-Crown Prince of Germany.



# ITALY'S VITAL NEED OF OIL EXPLAINED: VAST CONSUMPTION IN ABYSSINIA.



ITALIAN HEAVY ARTILLERY, DRAWN BY MOTOR-LORRIES REQUIRING A LARGE SUPPLY OF PETROL, ON THE WAY TO MAKALE: ROUGH GOING IN SCRUBBY BUSH LAND.



MOTOR TRANSPORT IN ROUGH COUNTRY NECESSITATING ENORMOUS QUANTITIES OF PETROL: ITALIAN SUPPLY LORRIES ON STEEP GRADIENTS OF A DIFFICULT ROAD ON THE WAY TO ADOWA.



ANOTHER DRAIN ON THE PETROL RESOURCES OF THE ITALIAN ARMY IN ABYSSINIA: HEAVY LORRIES LADEN WITH SUPPLIES AND AMMUNITION FOR ADVANCE TROOPS MARCHING ON MAKALE.



ITALIAN TANKS IN THE ADVANCE TO MAKALE, OCCUPIED AFTER A LONG AND STRENUOUS MARCH: PART OF THE MECHANISED FORCES WHOSE CONSUMPTION OF PETROL EXCEEDED ALL EXPECTATIONS.



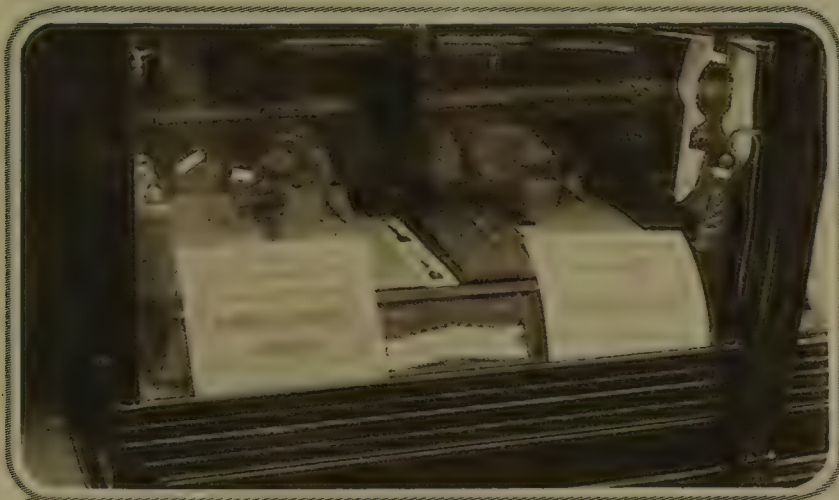
CONSTRUCTING ONE OF THE NEW ROADS ON WHICH THE AMOUNT OF PETROL-CONSUMPTION HAS UPSET THE CALCULATIONS OF THE EXPERTS: ITALIAN ENGINEERS AT WORK IN ABYSSINIA.

The photographs on this page, showing some of the many uses of motor-driven vehicles during the Italian campaign in Abyssinia, sufficiently explain Italy's vital need of petrol for her military forces, and the anxiety caused by the possibility that the United States might join in depriving her of supplies. A recent message from Rome stated that in Italian military circles the opinion prevailed that an embargo on oil from America would mean the end of the war in Abyssinia within about six or eight weeks. According to this report, the quantity of petrol required

on the new roads constructed by Italian engineers in the Tigré province had dismayed even the experts. They realised that the calculations of the amount needed had been made without taking into account the high altitudes necessary for the Italian aircraft, or the enormous waste in petrol involved in motor-transport over the rough new roads. Arrangements were accordingly made in Italy for the storage of petrol. On November 25 a decree was issued ordering companies or individuals who possess containers holding more than 138,000 gallons to obtain a stock of petrol or fuel oil.



# POPULAR REACTION TO SANCTIONS IN ITALY: PATRIOTIC SACRIFICES FOR THE NATIONAL CAUSE.



NOTICES IN A ROME HOSIER'S WINDOW: (LEFT) "WE HAVE EXCLUDED FROM OUR SALES ALL PRODUCTS OF SANCTIONIST COUNTRIES"; (RIGHT) "GIVE PREFERENCE TO HOME PRODUCTS."

ITALY has taken vigorous measures to counteract the effect of sanctions. Besides the Government's protest against their imposition, the people themselves have enthusiastically supported the national cause and made personal sacrifices from patriotic motives. Thus, on the day when sanctions came into force (November 18), all the shops in Rome displayed Italian goods, and some showed notices that they did not now deal in foreign articles. Posters to that effect were placarded all over the city, urging the people to "buy Italian." Office hours were shortened to save lighting and fuel. Thousands of Italian women surrendered their wedding rings in response to an appeal for gold, and

*Continued below.*



TEARING UP TRAM-LINES IN ROME NOT ESSENTIAL FOR TRANSPORT SERVICES: A CONTRIBUTION BY LOCAL AUTHORITIES TO COUNTERACT THE SCARCITY OF METAL.



YOUNG ITALY JOINS IN THE CAMPAIGN AGAINST SANCTIONS BY COLLECTING METAL FOR NATIONAL PURPOSES: ROME SCHOOLCHILDREN BRINGING POTS AND PANS, OLD BICYCLES, AND OTHER OBJECTS—A TYPICAL PHASE OF A NATION-WIDE EFFORT PRODUCING THOUSANDS OF TONS OF SCRAP METAL.



PATRIOTIC ANTI-SANCTIONS OFFERINGS FROM ITALIAN WOMEN LIVING IN LONDON: A GROUP AT THE ITALIAN FASCIST HEADQUARTERS IN SOHO BRINGING TRINKETS AND ORNAMENTS IN RESPONSE TO AN APPEAL FOR GOLD.



SAVING PETROL IN ITALY TO PROVIDE MORE FOR USE IN ABYSSINIA: RE-FUELLING A MOTOR-VEHICLE WITH CHARCOAL, NOW USED AS FUEL IN MOTOR-BUSES.

*Continued.* received iron rings of honour inscribed: "November 18—the answer of Italian Womanhood to Geneva." A Royal Decree was issued giving a long list of goods whose import into Italy was to be strictly regulated. It was decided to call a Conference, on December 6, of the 94 committees formed throughout Italy by

mothers and widows of men who died in the Great War, in order to organise house-to-house propaganda in favour of Italian goods and the boycott of foreign products. Italian schoolchildren have been active in collecting metal for national purposes. In the north alone some 3000 tons were thus obtained.



## FROM THE WORLD'S SCRAP-BOOK : NEWS ITEMS OF TOPICAL INTEREST.



THE TRIAL AT AIX-EN-PROVENCE OF THREE CROATIANS ALLEGED TO BE ACCOMPLICES IN THE MARSEILLES ASSASSINATIONS: POSPICHEL, RAJITCH, AND KRALJ (LEFT TO RIGHT), THE ACCUSED MEN.

Violent disputes between the Judge, the Public Prosecutor, and Maître Desbons, counsel for the defence in the trial of three men accused of being accomplices of Kelemen, the assassin of King Alexander and M. Barthou last year, led to the summary disbarring of Maître Desbons, so that the accused were left without a counsel. They refused to accept a substitute, and went on hunger strike until, on November 21, the trial was postponed.



LIONS WHICH ESCAPED FROM A TRAVELLING CIRCUS AND KILLED A MAN NEAR AVIGNON: THE ANIMALS AFTER THEY HAD BEEN SHOT BY GENDARMES.

Early on November 22 two lions escaped from a travelling circus at Bagnols-sur-Cèze, near Avignon, and killed one man and wounded another before they were shot. They escaped by scratching a hole in the wooden flooring of their cage and so got into the street. They pounced upon a butcher, the only man in sight, and tore him to pieces. A friend who tried to rescue him escaped with injuries by shamming dead when he was attacked.



THE WRECK OF THE "AUSONIA," BEACHED OUTSIDE ALEXANDRIA HARBOUR: THE ITALIAN LINER WHICH CAUGHT FIRE THERE AND WAS BURNT OUT.

These photographs show the present state of the famous and luxurious Italian liner "Ausonia," which caught fire, after an explosion in her boiler-room, as she lay in Alexandria Harbour on October 18. Now she is stranded on Ramla Beda Bank, where she was towed, still burning, on the afternoon of the outbreak, so that she should not become a danger to shipping. Our readers will recall the page of photographs we published at the time, and will remember that this was

[Continued opposite.



THE "AUSONIA" AS SHE IS TO-DAY: THE GUTTED VESSEL LYING OFF ALEXANDRIA AFTER THE FIRE IN WHICH EIGHT OF THE CREW LOST THEIR LIVES.

the occasion when crews from British warships lying in Alexandria were able to do valuable rescue work. Thanks in considerable measure to their gallantry, the thirty-five passengers aboard and most of the "Ausonia's" crew of 240 were saved. This was recognised in an official Italian report which recorded that the "Ausonia" was "helped in a spirit of camaraderie by the crews of British war vessels." She was a Lloyd Triestino liner, of 12,995 tons.



THE FIRST PACIFIC AIR LINER AT HER STARTING-POINT IN CALIFORNIA: THE GREAT "CHINA CLIPPER" SEAPLANE ON THE WATER AT ALAMEDA.

The seaplane "China Clipper," carrying about two tons of mail but no passengers, left Alameda, California, on November 22 to start the new mail service of Pan-American Airways to Hawaii and the Philippines. Her stopping places are Hawaii, Midway I., Wake I., Guam, and Manila. A sister machine is to leave California on December 6, and it is then intended to run a fortnightly service for mails and passengers.



THE STRATOSPHERE BALLOON "EXPLORER II." TAKING OFF FROM SOUTH DAKOTA FOR ITS RECORD ASCENT: A HEIGHT REACHED OF OVER FOURTEEN MILES.

Captain Albert W. Stevens and Captain Orvil A. Anderson, of the United States Army Air Corps, reached a height of 74,000 ft. in their stratosphere balloon "Explorer II." on November 11, and descended safely. The flight was sponsored by the National Geographic Society and the Army Air Corps. The new record surpasses the unofficial Russian world's record of 72,176 ft. The helium-filled balloon fully inflates itself as it rises.



## FINGERS "FLEDGED WITH MUSIC": A FAMOUS CONDUCTOR AND HIS HANDS.

ACTION STUDIES FROM LIFE BY ENOCH FAIRHURST, A.R.M.S.



CONDUCTOR AT COURTAULD-SARGENT CONCERTS : DR. MALCOLM SARGENT, AND HIS HAND-GESTURES IN WIELDING THE BATON.

Dr. Malcolm Sargent, one of our leading and most popular British conductors, is to officiate at six more of the Courtauld-Sargent Concerts at the Queen's Hall, with the London Philharmonic Orchestra, following those of November 11 and 12. The future dates are December 9 and 10, March 9 and 10, and March 30 and 31, when the soloist will be Rachmaninoff in his own Concerto No. 3. Dr. Sargent is permanent conductor of the Royal Choral Society. These sensitive studies of his hand-gestures were partly made at the Royal Choral

Society's rehearsal of "Hiawatha" (given at the Albert Hall). Dr. Sargent, who is also a pianist and a composer, was born at Stamford, in 1895. In 1914 he became organist of Melton Mowbray parish church. During the war he served with the Durham Light Infantry. In 1921 he conducted a work of his own at a Promenade Concert, and in 1924 made a marked success in conducting the first public performance of Vaughan Williams' opera, "Hugh the Drover," at His Majesty's. Thereafter, his services were in constant request.



# The World of the Kinema.

By MICHAEL ORME.

## NOVEMBER STARS.

REGARDED from a purely climatic point of view, November is seldom a month to boast of, and in this year of grace it has vented its spleen in flood, rain, gale, and depression in a manner that merits nothing but oblivion. Yet in its dreary epitaph we can say this much good of it: it ushered in the winter season in the kinema auspiciously. Three major British productions and a light-comedy gem from Hollywood following hard on each other's heels can be accounted a rich crop for a fortnight's harvesting. The pictures from our home studios, "Moscow Nights," "First a Girl," and "The Tunnel," are all on an ambitious scale. The size of their canvases, the polish of their camera-work, and their technical excellence command admiration. Their order in entertainment values depends to a great extent on individual taste and demand, since the trio diverges widely in its appeal; but the American offering, "She Married Her Boss," is one of those frothy, slick, and witty trifles on which, I think, there can be no two opinions. He must be dull indeed who can resist its slightly malicious wit.

So much has already been written about these several pictures that it is not my intention to enlarge upon them further than to recommend them to your particular notice. All of them have something to add to screen history. And I would back up my recommendation by drawing your attention to four of their stars, two of them in the

There is in her the promise of genuine feeling conveyed with restraint, but what reserve powers she may have as an actress she has still to prove.

At the opposite end of the pole comes Mr. Sonnie Hale's joyous impersonation of a "female impersonator" who

Hollywood vehicle for Miss Claudette Colbert, "It Happened One Night." In the present picture Miss Colbert is the perfect secretary who steered her boss to the altar with charming determination, only to find herself saddled with a lugubrious household languishing in the shadow of its ancestors, a husband who refused to exchange the efficiency of his secretary for the equal efficiency of an adorable wife, and the most exasperating child that ever kicked, lied, went on hunger-strike, and otherwise made itself objectionable, before a good, hard hairbrush and sympathetic understanding brought about a reformation.

Edith Fellows, we are told, is nine years old. If she appears to be older, it is because her performance has to be judged by adult standards, so far removed is it from the pretty tricks of curly-haired juveniles. She has, I gather, had her share of little sugar-plum girls, having been in films since she was three. I must honestly confess I do not remember her, but her performance in "She Married Her Boss" lifts her right out of the ruck of "cute babies" and stamps her as an actress of genuine, if precocious, inspiration. The undercurrent of pathos that she discovers in the tantrums of a horrid child is not to be confused with the tragedy of a misused youngster. For she is not misused, and if we pity her for what she suffers, it is the little actress who reveals to us that she does suffer, and why. Her portrayal is an American pendant to the unforgettable performance of young Robert Lynen in "Poil de Carotte," in which the French "discovery" appeared with M. Harry Baur. But Edith Fellows has a sense of humour not, so far, apparent in the sensitive work of the French boy. In her scenes with Miss Colbert—surely one of the most delightful stars on the screen of to-day—she holds her own in power and in comedy. Nor, since she has turned from prettiness to nastiness with such complete assurance, can her success be regarded as a flash in the pan. No; here is a star to be watched with interest by the public and fostered with intelligence by her producers, for she has it in her to climb to the heights.

There are stars in plenty in "The Tunnel" (Tivoli), a whole galaxy indeed, including Mr. Richard Dix, Mr. Leslie Banks, Miss Madge Evans, and Miss Helen Vinson—an Anglo-American combination that properly reflects the spirit of the picture. For the mighty engineering feat



RICHARD DIX (CENTRE) IN "THE TUNNEL," THE NEW BRITISH FILM AT THE TIVOLI; AS THE ENGINEER, MCALLAN, WHO DRIVES A SUB-ATLANTIC TUNNEL BETWEEN ENGLAND AND AMERICA; WITH HIS WIFE (MADGE EVANS), VARLIA LLOYD (HELEN VINSON), AND HIS FRIEND, ROBBIE (LESLIE BANKS).

"The Tunnel" is set in a future period. A group of wealthy men, headed by the financier, Lloyd, agree to finance a sub-Atlantic tunnel to link the English-speaking countries on either side. McAllan, who first conceived the idea, meets with tremendous difficulties, and loses his son, but lives to see the completion of the great work. "The Tunnel" is a Gaumont-British picture.

finds a gold-mine in his deputy, the enchanting Miss Jessie Matthews, in "First a Girl," presented at the New Gallery. This lavishly staged musical piece rides gaily over the difficulties of its subject and provides brilliant backgrounds for Miss Matthews, both as comedienne and as dancer. But from first to last Mr. Hale is its backbone. Resourceful and volatile, there is no situation, however funny in itself, that he does not better by his own comic invention, and his final burlesque of his partner's most glamorous dance is a glorious justification of the whole story.

I have referred to two stars in the making, yet I verily believe that one of them, little Edith Fellows, despite her tender years, can claim to be made. She is the spoiled

enfant terrible in "She Married Her Boss," a Columbia picture directed by Mr. Gregory La Cava in a swift and felicitous spirit that revives the memory of another happy



SONNIE HALE AND JESSIE MATTHEWS IN "FIRST A GIRL," THE BRITISH FILM AT THE NEW GALLERY: THE FEMALE IMPERSONATOR, AND HIS "ASSISTANT," ELIZABETH, WONDERING WHAT TO DO WHEN A COLD PREVENTS HIM FROM ACTING—A PROBLEM SOLVED BY ELIZABETH OFFERING TO POSE AS A BOY IN ORDER TO IMPERSONATE A GIRL!

Victor, the female impersonator, rescues a walf from destitution. She repays him for his kindness by offering to pose as a boy in order to impersonate a girl, and so take Victor's place when a cold prevents him from doing his turn.

of the future—the drilling of an undersea thoroughfare from England to America that shall unite the "English-speaking peoples"—is at once the chief purpose and the strongest card of this technically fine British production, based on a pre-war German novel by Herr B. Kellerman. Mr. Maurice Elvey has put any amount of thought and directional ingenuity into the suggestion of toil and catastrophe beneath the ocean bed. Had the scenario he worked on allowed him to concentrate on the drama of a tremendous task fulfilled against almost overwhelming odds without the too-frequent interruption of domestic romance, his picture would have gained in power, and his array of acknowledged stars would have gathered fresh laurels in a production that has in it some elements, at least, of greatness.



CLAUDETTE COLBERT AND EDITH FELLOWS IN "SHE MARRIED HER BOSS," SHOWN AT THE EMPIRE: THE PERFECT SECRETARY WHO BECOMES A NEGLECTED WIFE, WITH HER LITTLE STEPPAUGHTER—AN UNRULY SUBJECT TO WHOM SHE ADMINISTERS A WELL-DESERVED SPANKING!

making, and another couple consolidating their positions in the kinematic firmament.

Mr. Anthony Asquith's "Moscow Nights" (Leicester Square Theatre), made at the London Films Studios, is a version of the French film "Les Nuits Muscovites," wherein M. Harry Baur created the part of Brioukoff, a Russian peasant-profligate, which he sustains in the English film. The story of espionage and war-time upheaval that delivers a well-born girl and a young officer into the hands of an illiterate, orgiastic, and wealthy peasant can lay no claims to great originality, and is basically no more than a variant of a familiar melodramatic pattern. But it acquires a measure of surface significance from Mr. Asquith's imaginative treatment, and it is given an extraordinary impetus by the acting in general, and by Mr. Laurence Olivier's handling of a typical *jeune premier* character in particular. Mr. Olivier, with a long list of stage parts to his credit and some five years of screen experience, finds his first real opportunity in a leading part in "Moscow Nights," and rises to it in no uncertain fashion. He has a flair for romance with a humorous twist to it, a trick of voice that mocks at pathos, and the devil-may-care manner of the romantic adventurer brought up to date. In short, he belongs, physically and emotionally, to the Ronald Colman school, and it will be remembered that he created the part of Beau Geste on the stage after Mr. Colman triumphantly brought that gallant soldier of the French Foreign Legion to the screen. As to Miss Penelope Dudley Ward, after her debut in a small part in "Escape Me Never," she has been promoted to a stellar rôle as Natasha, the penniless aristocrat destined to be Brioukoff's bride, a pathetic, docile child whose only strength lies in self-sacrifice. Certainly Miss Dudley Ward has a delicate loveliness and a quality of stillness that lend themselves admirably to the pictorial as well as to the dramatic aspects of the character she portrays. She has, I think, been directed with great care and discretion by Mr. Asquith.



LAURENCE OLIVIER (LEFT) AND HARRY BAUR, IN "MOSCOW NIGHTS," THE BRITISH FILM DIRECTED BY ANTHONY ASQUITH: THE RIVALS FOR THE LOVE OF NATASHA, ONE OF WHOM, IGNATOFF (LEFT), HAS JUST LOST HIS ENTIRE FORTUNE TO THE OTHER.

The scene of "Moscow Nights" is Moscow in 1916. Captain Ignatoff and Brioukoff (Harry Baur), a war-profligate, find themselves rivals for the love of Natasha (Penelope Dudley Ward). When Ignatoff has become involved in an espionage case, Brioukoff is in a position where his word would send Ignatoff to death—he has to decide whether Ignatoff shall live or die, and which of the two shall be made happy by the love of Natasha.



# The Great Chinese Art Exhibition:

## A Comprehensive Collection of the Arts of China.



PART OF GALLERY IX. AT BURLINGTON HOUSE ARRANGED FOR THE EXHIBITION: AN IMPERIAL THRONE, A SCREEN, AND OTHER EXHIBITS IN THE FIRST COMPREHENSIVE COLLECTION OF CHINESE ART EVER SEEN IN EUROPE.

The International Exhibition of Chinese Art, which opened in the Royal Academy on November 28 and is to last until March 7, is the first comprehensive collection of the arts of China to be seen in Europe. The nucleus of the Exhibition is the large and precious selection of Imperial treasures from the Forbidden City, lent

by the Chinese Government and brought to England in H.M.S. "Suffolk." Their Majesties the King and Queen and the President of the Chinese Republic have given their patronage, and pieces from the Royal collections are included. The Exhibition is held under the auspices of the British and Chinese Governments.





## II. THE ROYAL ACADEMY EXHIBITION OF CHINESE ART: BEING A PAGE FOR COLLECTORS.

By FRANK DAVIS.

to far better advantage than is possible in the British Museum, will bring to the front once again the question why a few at least cannot be shown permanently next to European masterpieces at the National Gallery.

Other pages of this issue provide a summary guide to what is to be found within the walls of Burlington House during the next three months, but the reader is asked to remember that 50 per cent. of the glories of Chinese achievement depends upon colour, and that photographs can do little more than reproduce form; nor is it possible to indicate the taste with which the exhibition has been arranged. In only one respect can the sensitive eye have cause for complaint, and this is a difficulty inherent in all exhibitions, permanent or temporary—there are too many, far too many, good things: the wise man will buy a season ticket and do his best to see only one room at a time! That, of course, is a counsel of perfection which most people will find difficult to follow.

I am reminded of a story—a true story—which illustrates to perfection the cultured Chinese attitude to works of art, and which has its moral for us. A well-known Frenchman went to China, and, hearing of a wonderful collection of pictures up-country, obtained an introduction to the owner. He was received very kindly and taken into an empty room, where his host slowly unrolled a painting. The visitor—en-

arrange his pictures on these lines: suppose he has a dozen good things, let him keep eleven in a cupboard and the twelfth isolated on his wall; he can change once a week, and each time he



A PORCELAIN FIGURE OF LI T'AI-PO.—K'ANG HSI PERIOD (1662-1722 A.D.).

Li T'ai-po was a great Chinese poet of the T'ang dynasty. He was famed not only for his poems, but also for the amount of drink he could consume. In this figure he is shown with his large drinking vessel.—Lent by Mrs. W. J. Holt.

by the peoples of the West. This false and damnable doctrine, against which *The Illustrated London News* has often protested, should from now on pass into the limbo reserved for dusty and forgotten errors of judgment. Two sections alone should be sufficient to convince the average visitor that he is confronted with an art which can rise to monumental grandeur and still contain within itself every possible civilised

thrilled by what was in every sense of the word a great masterpiece—remained silent for a good half-hour and complimented the owner, who only then brought out another roll. The same process was repeated four times. The visitor took his leave a little puzzled, and returned to the coast. There he met his friend who had provided the introduction, expressed his pleasure at the æsthetic banquet that had been spread before him, and asked: "But I thought you said that my host had a very large collection?—I only saw four pictures." "Four!" answered the other, astonished. "You really mean 'four'?" "Yes—four. I understood you to say there were about a hundred"; and he described exactly what had happened. "My dear Sir," was the reply, "you are the most fortunate of men; your host saw from your demeanour as you looked at the first picture that you were a man of sensibility and worthy of further pleasure, so he showed you three others. Had you been unappreciative, he would have rolled up the first and dismissed you politely but firmly; but he recognised a genuine connoisseur, and therefore took you into his confidence and displayed three more. He showed you nothing else, because four masterpieces are as much as man's frail mind can absorb at one time."

It is not possible to apply the same theory to our public galleries, still less to great popular exhibitions, but there is no reason why the occupant of a modern flat should not



A PORCELAIN FIGURE OF A DEER.—YUNG CHENG PERIOD (1723-1735 A.D.).—Lent by the Hon. Lady Ward.

takes down one and hangs up another he will surely see it with new eyes.

This by the way. To return to this particular show; it is the literal truth that the whole world has been ransacked to provide the finest and best of three thousand years of Chinese achievement in the arts for our delectation, and it is certain that never in our time shall we have a similar opportunity. Presumably the section of the exhibition which will attract

the most attention will be the Imperial Collection from Peking, which was brought over by H.M.S. *Suffolk*; a collection of fabulous value and impeccable taste, which was exhibited at Shanghai before it was packed for shipment. All these pieces were made for Imperial use and have never been out of the country before, and their appearance in London was rendered possible only by the co-operation of the British Government.

It is worth noting that the Chinese have always found European painting not only difficult to understand, but definitely in bad taste: we ourselves, until thirty or forty years ago, repaid this opinion with interest, for we hardly knew such a thing as Chinese painting existed. Now, of course, we have some excellent examples in this country upon which we can form a judgment, and we can more easily reach an understanding if we remember that, to the Chinese, painting and writing are very similar, both branches of the same art, and both carried out with a brush; and that even when colour is used, the picture's foundation

is still the ink outline. One fragment of a T'ang dynasty (618-906 A.D.) painting is shown, but there are many from the Sung period (A.D. 960-1280).



A PORCELAIN PITCHER.—HSUAN TÊ PERIOD (1426-1435 A.D.).  
Lent by the Chinese Government.

grace. The bronzes, dating, some of them, from before 1000 B.C., will be a revelation to thousands who have not had the opportunity of seeing such things before; and the paintings, which are displayed



A STANDING BODHISATTVA IN STONE.—  
T'ANG DYNASTY (618-906 A.D.).  
Lent by Mrs. John D. Rockefeller, New York.



# The Exhibition of Chinese Art at Burlington House.

REPRODUCED FROM THE TAPESTRY AT BURLINGTON HOUSE BY COURTESY OF PROFESSOR W. PERCEVAL YETTS, O.B.E. D.Litt., WHO HAS LENT IT TO THE EXHIBITION OF CHINESE ART



A WOVEN AND EMBROIDERED FIGURE OF A FAIRY: SEVENTEENTH-CENTURY TAPESTRY.  
*Reproduced by the Finlay Colour Process.*



# The Exhibition of Chinese Art at Burlington House: Fine Brocades.

REPRODUCED FROM THE BROCADES AT BURLINGTON HOUSE BY COURTESY OF PROFESSOR W. PERCEVAL YETTS, O.B.E., D.LIT., WHO HAS LENT THEM TO THE EXHIBITION OF CHINESE ART.



A BROCADE HANGING WITH A DRAGON DESIGN: WORK WHICH DATES FROM ABOUT THE FIFTEENTH CENTURY.



A PIECE OF BROCADE DATING FROM ABOUT THE THIRTEENTH CENTURY.

The International Exhibition of Chinese Art opened at Burlington House on November 28. No art exhibition has been awaited with more eager expectation—not even the other exhibitions of foreign art which the Royal Academy has arranged in recent years. Among the three thousand or so exhibits are examples of Chinese sculpture, painting, ceramics, textiles, bronzes, and jades.

*Reproduced by the Finlay Colour Process.*



## V. EARLY POTTERY AT THE CHINESE ART EXHIBITION.



A FIGURE.—PERIOD OF THE SIX  
DYNASTIES (220-589 A.D.).  
*Lent by Potter Palmer, Chicago, U.S.A.*



A CAMEL.—PERIOD OF THE SIX DYNASTIES.  
*Lent by Mrs. Margot Holmes.*



A FIGURE.—T'ANG DYNASTY (618-906 A.D.).  
*Lent by Professor and Mrs. C. G. Seligman.*



A STONE FIGURE OF A DANCING GIRL.—PERIOD  
OF THE SIX DYNASTIES.  
*Lent by H. J. Oppenheim.*



A GROUP OF TWO WOMEN.  
—PERIOD OF THE SIX  
DYNASTIES.  
*Lent by H.R.H. the Crown Prince  
of Sweden.*



A MAN WITH A BIRD.—PERIOD OF THE SIX  
DYNASTIES.  
*Lent by H. J. Oppenheim.*



A HORSE'S HEAD IN EARTHENWARE.—PERIOD OF THE SIX DYNASTIES.  
*Lent by H.R.H. the Crown Prince of Sweden.*



A DEER.—PERIOD OF THE SIX DYNASTIES.  
*Lent by L. Michon, Paris.*



A DOG.—PERIOD OF THE SIX DYNASTIES.  
*Lent by Alan Barlow, C.B., C.B.E.*

With the fall of the Han dynasty in 220 A.D. and the invasion of the Wei Tartars, Chinese art entered a transitional stage in which, nevertheless, much beautiful and important work was done in a number of crafts. The pottery illustrated on this page belongs, with one exception, to the period of the Six Dynasties, which lasted from 220 to 589 A.D.—that is, almost up to T'ang times

(618-906 A.D.). To the masterpieces of T'ang ceramics the Six Dynasties pottery forms a worthy prelude, and it is possible to trace in it an intermediate stage between the simple glazes of the Han dynasty and the more complicated types of T'ang. To this period, also, belongs the beginning of true porcelain manufacture—an art which the Chinese finally mastered in the Sung dynasty.



## VI. MASTERPIECES OF SUNG PAINTING AT THE CHINESE ART EXHIBITION.



A PAINTING BY MA YÜAN (fl. c. 1190-c. 1225 A.D.).  
Lent by the Chinese Government.



A PAINTING BY THE EMPEROR HUI TSUNG (1082-1135 A.D.).  
Lent by the Chinese Government.



A PAINTING BY SU HAN-CH'ÊN (c. 1115-1170 A.D.).  
Lent by the Chinese Government.



A PAINTING ATTRIBUTED TO LI-YI.  
Lent by the Chinese Government.



A PAINTING BY AN UNKNOWN ARTIST.  
Lent by the Chinese Government.

Painting and calligraphy, two closely allied arts in the Chinese mind, are represented in the Exhibition at Burlington House by over one hundred and seventy examples. The earliest are attributed to the T'ang dynasty (618-906 A.D.), but few fully authenticated T'ang paintings survive, and in the productions of the Sung dynasty (960-1279 A.D.) critics are on surer ground. The Sung period is marked by the

development of a landscape school which is the greatest achievement of Chinese art. Fifty-five Sung paintings are included, among them two by the Emperor Hui Tsung (who reigned from 1101-1125 A.D.), without doubt the greatest artist who ever occupied a throne. Ma Yüan, one of whose paintings is reproduced here, was a master who could combine simplicity with a rich romanticism.



## VII. CARVINGS IN JADE AND CHALCEDONY AT THE CHINESE ART EXHIBITION.



A TEA-POT OF WHITE JADE.—EIGHTEENTH CENTURY A.D.

*Lent by the Chinese Government.*



A WHITE JADE BOWL WITH PENDANT RINGS.—EIGHTEENTH CENTURY A.D.

*Lent by H.M. the King.*



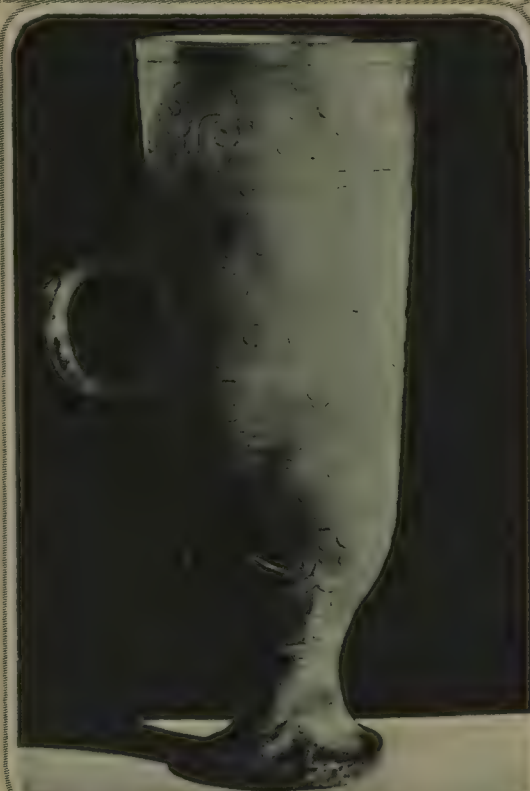
A JADE SPEARHEAD FROM AN-YANG.—SHANG-YIN DYNASTY (c. 1766-1122 B.C.).

*Lent by Oscar Raphael.*



A CHALCEDONY VASE, WITH DRAGON IN RELIEF.—EIGHTEENTH CENTURY A.D.

*Lent by Miss L. Ionides.*



A JADE CUP WITH A WOODEN STAND.—T'ANG DYNASTY (618-906 A.D.).

*Lent by the Chinese Government.*



A JADE ELEPHANT.—EIGHTEENTH CENTURY A.D.

*Lent by Oscar Raphael.*



A JADE HORSE'S HEAD.—PERIOD OF THE SIX DYNASTIES. (220-589 A.D.).

*Lent by Oscar Raphael.*

Jade is one of the great traditional materials of the Chinese craftsman, and it is fitting that the Exhibition should contain some remarkable examples. Those shown here are drawn from the immense period of two thousand years—from the Shang-yin jade spearhead (c. 1766-1122 B.C.) to jade pieces of the eighteenth century A.D. Green, blue-green ("kingfisher"), and white jade are all well represented

in the Exhibition. It contains also some specimens of the ancient ritual symbols and tablets, which were made of jade because of its supposed property of collecting the beneficent influences of Heaven. Right up to the Ch'ien Lung period beautiful work was done in this material, the Chinese excelling at suiting their designs to the individual pieces of stone.



## VIII. AND IX. BRONZE WORK FROM THE SHANG-YIN DYNASTY (1766-1122 B.C.) TO THE TENTH CENTURY A.D. AT THE EXHIBITION.



A VESSEL IN THE FORM OF A GOOSE.—PERIOD OF THE WARRING STATES (c. 481-206 B.C.). *Lent by Messrs. C. T. Lee, Paris.*



A MYTHICAL ANIMAL.—PERIOD OF THE WARRING STATES. *Lent by H. J. Oppenheim.*



A LEOPARD.—CHOU DYNASTY (1122-210 B.C.). *Lent by A. Hellstrom, Malmö, Sweden.*



AN OIL LAMP IN THE FORM OF A RAM.—HAN DYNASTY (206 B.C.-220 A.D.). *Lent by the William Rockhill Nelson Gallery of Art, Kansas City, U.S.A.*



A GILT BRONZE SEATED BEAR.—HAN DYNASTY. *Lent by the City Art Museum of St. Louis, Missouri, U.S.A.*



A GOURD-SHAPED VASE, WITH A BIRD-SHAPED STOPPER.—PERIOD OF THE WARRING STATES. *Lent by the Chinese Government.*



A GROUP OF WRESTLERS.—CHOU DYNASTY. *Lent by Captain E. G. Spencer-Churchill.*



A KNEELING FIGURE.—PERIOD OF THE WARRING STATES. *Lent by Professor Oswald Siren.*



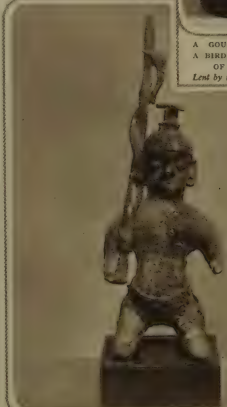
A YÜ.—SHANG-YIN DYNASTY (c. 1766-1122 B.C.). *Lent by the Chinese Government.*



A SQUARE LI.—ABOUT TWELFTH CENTURY B.C. *Lent by the Chinese Government.*



A GILT BRONZE KUAN-YIN STATUETTE.—TENTH CENTURY A.D. *Lent by the University of Pennsylvania, Philadelphia, U.S.A.*



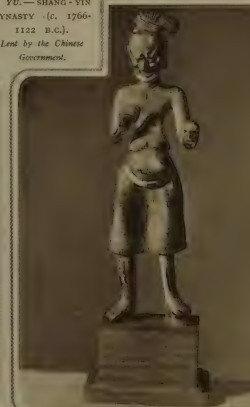
A FIGURE OF A WARRIOR.—PROBABLY END OF CHOU DYNASTY (THIRD CENTURY B.C.). *Lent by D. David-Weill, Paris.*



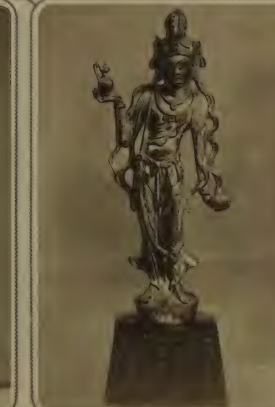
A MIRROR.—T'ANG DYNASTY (618-905 A.D.). *Lent by Professor and Mrs. C. G. Seligman.*



A MIRROR.—T'ANG DYNASTY. *Lent by Mrs. Christian R. Holmes, New York.*



A GILT BRONZE FIGURE.—FOURTH TO FIFTH CENTURY A.D. *Lent by Major-General Sir Neil Malcolm, K.C.B., D.S.O.*



A GILT BRONZE KUAN-YIN STATUETTE.—SIXTH CENTURY A.D. *Lent by Mrs. John D. Rockefeller, junior.*

On these pages we show examples of the achievements of early Chinese workers in bronze, whose technical skill and artistic feeling had risen to great heights as early as the Shang-Yin dynasty (c. 1766-1122 B.C.). During the longest period of their use, bronzes were made for ritual purposes and were used for making offerings to

ancestors and deities; but it is surmised that they developed from pottery forms in daily use. They are perhaps the most characteristic of all the forms of early Chinese art. They include jars and wine-goblets, pots for cereals and meat, and various other utensils. Despite their great age they are marvellous examples of metal

moulding, being made by the same *cire-perdue* process as Cellini and other great bronze-masters of Europe used. Mr. Leigh Ashton, in the new book, "Chinese Art," in which he is co-author with Mr. Basil Gray, divides them roughly into five groups: (1) cooking and serving vessels, like the *ting*, the *li*, the *tui*, and the *fu*; (2) drinking

and storing vessels, including the *fu* and the *ku*; (3) vessels of a simpler domestic nature, such as the *yi*, a wine vessel; (4) musical instruments; and (5) weapons. Among the bronze vessels included in the Exhibition are some which have inlaid ornamentation of gold, silver, and turquoise.



## X. CH'ING PORCELAIN AT THE CHINESE ART EXHIBITION.



A GROUP OF TWO DOGS.—K'ANG HSI PERIOD (1662-1722 A.D.).  
Lent by the Hon. Lady Ward.



A PAIR OF COCKS.—K'ANG HSI PERIOD.  
Lent by Dr. Leonard Gow.



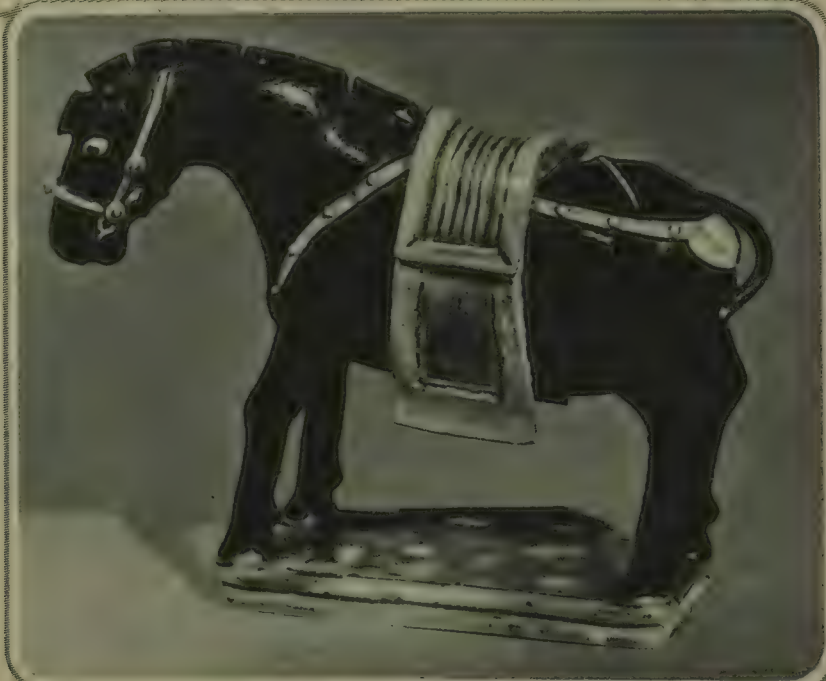
A PAIR OF DUCKS.—CH'IENT LUNG PERIOD (1736-1795 A.D.).  
Lent by the Hon. Lady Ward.



A FIGURE OF A LADY.—  
K'ANG HSI PERIOD.  
Lent by Dr. Leonard Gow.



A PAIR OF PHEASANTS.—CH'IENT LUNG PERIOD.  
Lent by the Hon. Lady Ward.



A HORSE.—K'ANG HSI PERIOD.  
Lent by the Hon. Lady Ward.



A DUCK.—CH'IENT LUNG PERIOD.  
Lent by the Hon. Lady Ward.

Under the three great Emperors who ruled China in the early part of the Ch'ing dynasty—K'ang Hsi (1662-1722 A.D.), Yung Ch'eng (1723-1735), and Ch'ien Lung (1736-1795)—the arts flourished and a period of exceptional prosperity was enjoyed. In each case the Emperor proved an enlightened patron. During the reign of K'ang Hsi, the imperial porcelain factory at Ching-tê chên, in Kiangsi, a site well provided with ample deposits of the finest white clay, produced notable work, distinguished by its strength, minuteness, and brilliant colouring, but marked by a

certain conventional stiffness in contrast to the easy grace of the preceding Ming and the succeeding eighteenth-century styles. Throughout the period charming work was done in the representation of the animal world—examples of which are given on this page from both the K'ang Hsi and Ch'ien Lung periods. Pre-eminent in K'ang Hsi porcelain is the famous group called "famille verte," which has overglaze enamel decoration of rich colours in which green predominates. Both "famille verte" and "famille rose" are well represented at the Exhibition.



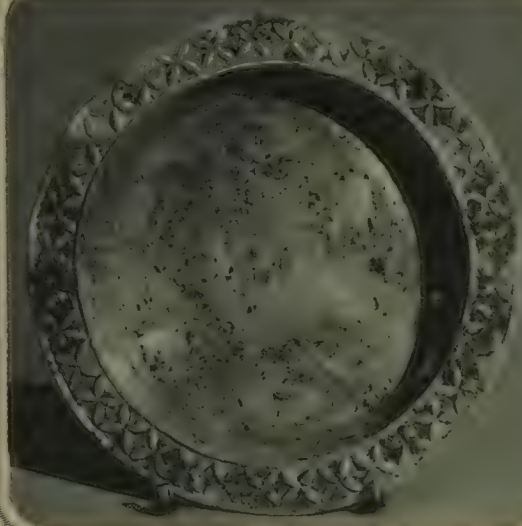
# XI. EXAMPLES OF MANY CRAFTS AT THE CHINESE ART EXHIBITION.



A SILVER DISH.—SUNG DYNASTY (960-1279 A.D.).  
*Lent by Oscar Raphael.*



A SILVER STEM CUP.—T'ANG DYNASTY  
(618-906 A.D.).  
*Lent by Mr. and Mrs. Walter Sedgwick.*



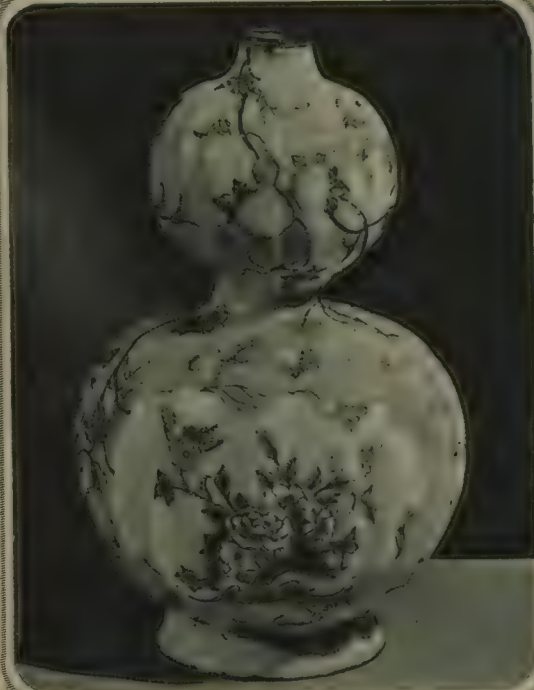
A GOLD DISH.—T'ANG DYNASTY.  
*Lent by Den Heer F. Gulmann, Heemstede, Holland.*



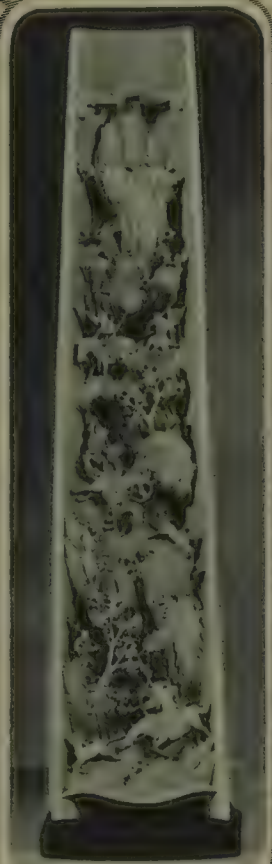
A CANTON ENAMEL LANTERN.—CH'IENT LUNG  
PERIOD (1736-1795 A.D.).  
*Lent by S. D. Winkworth.*



A LACQUER HORSE, WITH BRONZE AND JADE  
TRAPPINGS.—PERIOD OF THE SIX DYNASTIES  
(220-589 A.D.).—[*Lent by Oscar Raphael.*]



A DOUBLE GOURD BOTTLE IN ENAMEL.—  
CH'IENT LUNG PERIOD.  
*Lent by Mr. and Mrs. Alfred Clark.*



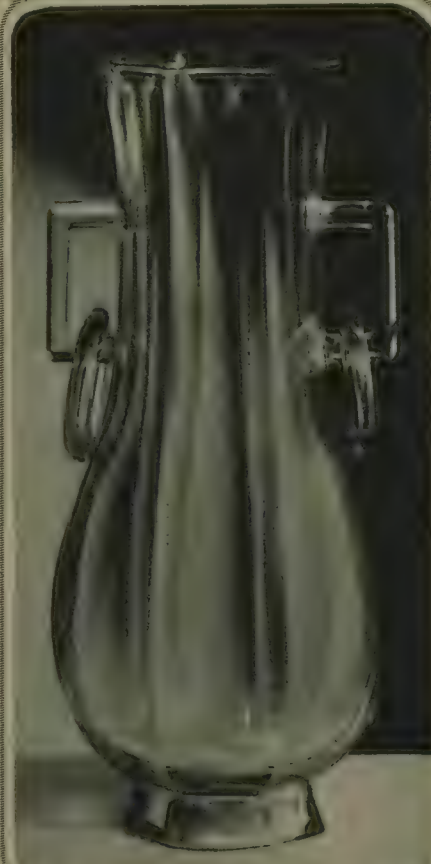
AN IVORY WRIST REST.—  
PERHAPS SEVENTEENTH  
CENTURY A.D.  
*Lent by Capt. A. T. Warre.*



AN IVORY FIGURE.—  
MING DYNASTY (1368-  
1644 A.D.).  
*Lent by J. J. Joass.*



A STONWARE CANDELABRA.—T'ANG  
DYNASTY.  
*Lent by Mme. Rosenheim, Paris.*



A CRYSTAL VASE.—EIGHTEENTH  
CENTURY A.D.  
*Lent by the Chinese Government.*

In addition to the great arts and crafts of painting and calligraphy, sculpture, pottery and porcelain, textiles, jade carving and bronze moulding, in which this Exhibition proves that the Chinese are surpassed by none, there are other minor crafts, such as working in silver and gold, enamel, lacquer, ivory and crystal, where Chinese taste and Chinese delicacy of workmanship have combined to

produce masterpieces. Examples of such work are given on this page. In his new book, "Chinese Art," Mr. Leigh Ashton writes: "To the eighteenth century belong the majority of carvings in ivory, a craft at which the Chinese have always excelled. Very few early pieces exist; a few are probably Ming [like that illustrated here] and one at least, the relief of a yak, . . . may well be earlier."



## XII. PORCELAIN OF MANY PERIODS AT THE CHINESE ART EXHIBITION.



A WHITE PORCELAIN KUAN-YIN FIGURE.—  
MARK OF WAN LI (1573-1619 A.D.).  
*Lent by Richard de la Mare.*



A STEM CUP.—K'ANG HSI PERIOD  
(1662-1722 A.D.).  
*Lent by Mr. and Mrs. A. Chester Beatty.*



A FIGURE OF BUDDHA.—LATE MING DYNASTY  
(1368-1644 A.D.).  
*Lent by S. D. Winkworth.*



A GOBLET.—CH'IENT LUNG PERIOD  
(1736-1795 A.D.).  
*Lent by the Chinese Government.*



A PEACH-BLOOM VASE.—  
K'ANG HSI PERIOD.  
*Lent by the Chinese Government.*



A BOTTLE IN YING CH'ING WARE.—  
SUNG DYNASTY (960-1279 A.D.).  
*Lent by H. J. Oppenheim.*



A VASE.—SUNG DYNASTY.  
*Lent by Oscar Raphael.*



A GINGER JAR.—K'ANG HSI PERIOD.  
*Lent by S. D. Winkworth.*



AN ENAMELED PORCELAIN DISH.—K'ANG HSI  
PERIOD.  
*Lent by Dr. Leonard Gow.*



A "FAMILLE VERTE" VASE.—YUNG CHENG  
PERIOD (1723-1735 A.D.).  
*Lent by Sir Percival David, Bt.*

On this page are given examples of Chinese porcelain ranging from the Sung dynasty (960-1279 A.D.) to the period of Ch'ien Lung (1736-1795 A.D.). One of the finest types of Sung porcelain is the ware called *ying ch'ing*, which, according to Mr. Leigh Ashton in "Chinese Art," may represent some form of the celebrated *ch'ai* ware. This, Mr. Ashton writes, has not been identified with

certainly, but from native descriptions seems to have been of paper thinness with a glassy glaze resembling the colour of the sky after rain. The best *ying ch'ing* porcelain appears to fit this description. Ming porcelain is represented by two examples here, and the K'ang Hsi period, which came soon after, by four examples. A "famille verte" Yung Cheng vase and a Ch'ien Lung goblet complete the list.

*End of the Chinese Art Exhibition Section.*





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*Christmas*

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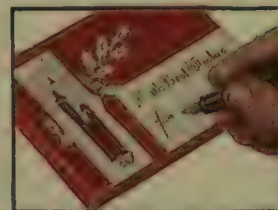
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## THE WORLD OF SCIENCE.



### DOLPHINS, ANCIENT AND MODERN.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I WAS recently very positively assured that those of us who use the term "dolphin" for certain smaller members of the whale tribe are acting without any warrant for this practice, since the true "dolphin" is really a fish. Knowing how dangerous it is to be too dogmatic on matters of this kind, with no more than a "strong conviction" as a basis of argument, I replied that he *might* be right, but that would be settled when I had had an opportunity of hunting up evidence. I appealed to my old friend and some-time colleague, Dr. Davies Sherborn, who is acknowledged to be the greatest living authority on all questions concerning priority in the names of animals. His ruling is that the term "dolphin" can be correctly applied *only* to the cetacean. This name was definitely assigned, in 1758, by Linnæus, who founded the system of nomenclature, both for plants and animals, which has been adopted by all biologists the world over.

The ancients, and especially the Greeks, in their frequent references to dolphins, would seem to have made no distinction between the whale tribe and fishes. Indeed, the recognition of the vast difference between the lung-breathing mammal and the gill-breathing fish is, so to speak, a refinement of comparatively modern times. It would seem that, in regard to these Grecian references, the "dolphin" they had in mind was generally, if not always, the cetacean *Delphinus*; but sometimes, perhaps, the fish that is still (but erroneously) called "dolphin."

The coins struck by the Iasians

most persistent in the pursuit of flying-fish, wherever these are to be found; but what their other prey may be is not known. They would not, then, be likely to approach the shore, and they never appear leaping at the surface as true dolphins do; moreover, they would be most uncomfortable creatures to bestride!

cetaceans having no such "beak" (Fig. 2). But size counts in these popular standards, for the great "bottle-nosed whale" (*Hyperoodon*) has also a very pronounced "beak," but because of the great size of the creature it is always called the bottle-nosed whale; the term "whale" being tacitly reserved for species of 20 ft. long and over.

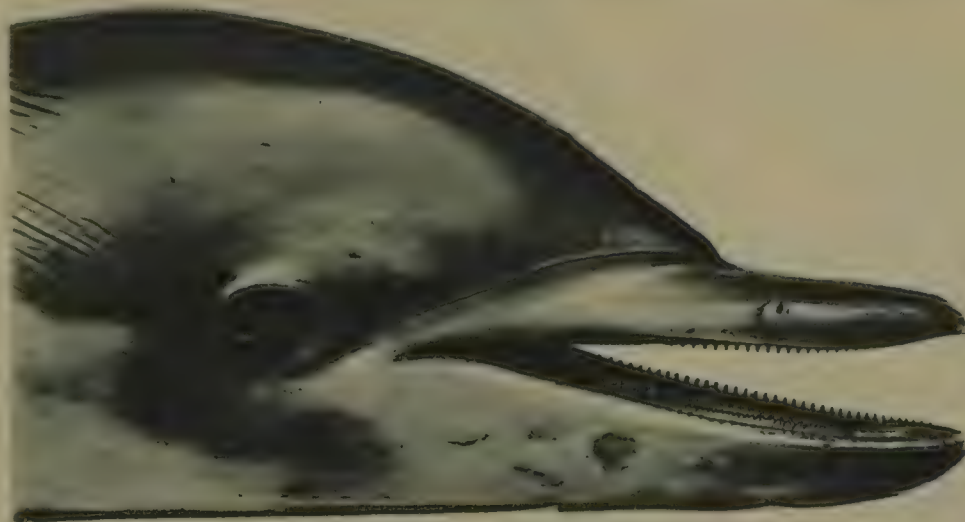
A very logical reason for the contention that the dolphin of the ancients really was the cetacean that we know as the dolphin to-day is their habit of escorting and playing round the bows of ships at sea. To the ancient Greek mariners, this must have been a common experience; and probably served as the basis of their fanciful stories of the fondness of these creatures for mankind.

This view gains no small measure of support from the case of the famous New Zealand "Pelorus Jack." This was a "Risso's dolphin" (*Grampus griseus*) which, though a member of a gregarious species, seems to have lived a lonely life, haunting a course of just over five miles in length, extending from off Clay Point (in the South Island) from midway across Admiralty Bay, off D'Urville Island, to midway across Pelorus Sound, off Chetwode Island. No sooner did a steamer, whether by day or night, enter its chosen beat, than it rushed out to escort it, leaping and gambolling under the bows for about twenty minutes. Occasionally, it would seem, it would continue its course through French Pass. For nearly forty years this extraordinary performance proved a source of entertainment to those on board the

ships using this route. More than once, some moron with a gun shot at it, and to end further deplorable incidents of this kind, in 1904 an Order in Council was passed by the New Zealand Government protecting it from interference for five years. On its expiry, the Order was renewed for a further five years, under penalty of a fine of not less than £5 and not exceeding £100. But it apparently died, perhaps from old age, somewhere about April 1912.

In a discussion at the Linnean Society on this remarkable animal, a Fellow of the Society, Mr. H. N. Ridley, said that on various occasions off the Dindings, on the coast of the Malay Peninsula, his launch had been escorted by dolphins which used to rub themselves against the launch, and gambol so closely that he was able to slap them. In the Natural History Museum there may be seen the head and shoulders of a bottle-nose whale which was stranded on Harris, in the Hebrides. It was a female which for many years had annually visited the island, making a stay each year of about six weeks. I was told by the resident minister of the little church there that he was on terms of friendship with this animal, and would often row up and pat it as it lay basking in the sun!

Bearing all these facts in mind, and remembering that the whale tribe are all animals with large brains, and therefore "educable," is there any likelihood that the ancient Greeks ever really impartially applied the name "dolphin" both to the fish (*Coryphæna*) and the cetacean? The fish



1. THE HEAD OF THE COMMON DOLPHIN (*DELPHINUS DELPHIS*): THE CETACEAN WHICH, THERE IS LITTLE DOUBT, FORMED THE THEME OF SO MANY CHARMING, IF FANCIFUL, GREEK LEGENDS.

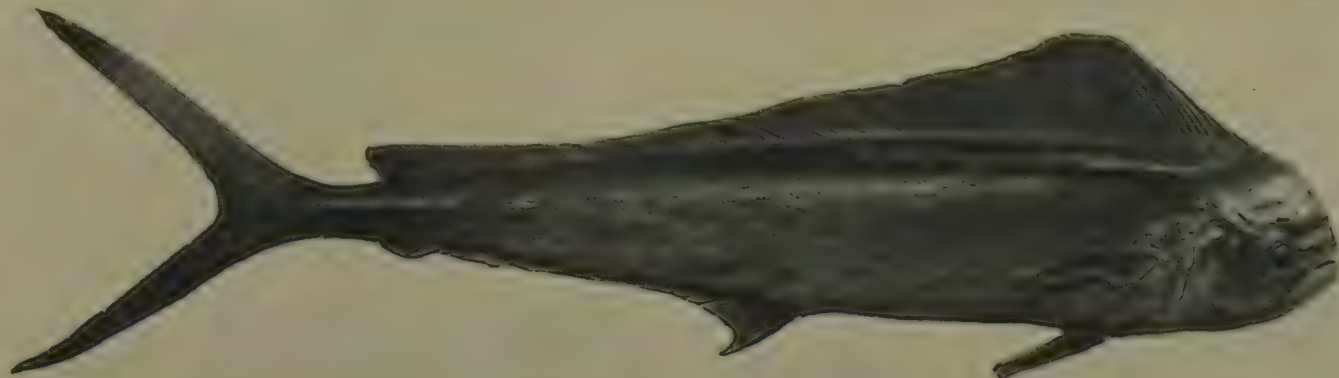
If, as appears probable, the ancient Greek legends of dolphins related to this cetacean, they can be said to have had a certain foundation in fact, since it is frequently to be seen playing round the bows of boats. Doubtless the Greek mariners watched it at its frolics, and were struck by its apparent fondness for human company; and they would also have seen stranded specimens from time to time. Perhaps it was some such tradition that led to the dolphin being chosen as the symbol of "social love" in mediæval art.



2. THE COMMON PORPOISE (*PHOCOENA PHOCOENA*): A CETACEAN WHICH CAN ALWAYS BE DISTINGUISHED FROM THE DOLPHIN BY THE FACT THAT THE SNOUT DOES NOT TERMINATE IN A WELL-MARKED "BEAK."

with the device of a youth swimming beside a dolphin, which he clasps with one arm, pictures, without any question, *Delphinus delphis*, the cetacean, inaccurate in detail though it be. This coin was struck to commemorate its fondness for a beautiful youth. It would wait daily, till school ended, to take the beloved lad for a swim in the sea. But one day, tired and eager for a bathe, he threw himself on his comrade's back, and impaled himself on its dorsal spike. So soon as the dolphin perceived the water tinged with blood, he made straight for the shore, and flung himself and his precious burden high and dry on the beach, and there he lay, by the side of his beloved dead, until death came to him also! The citizens of Iasos erected a monument showing the boy astride the dolphin, and even up to the end of the third century B.C. they struck the coins with the device of a youth swimming beside a dolphin, to which I have just referred. There are variants of this strange story, all enlarging on the fondness of the dolphin for human society, and especially youths. It was doubtless based on the common habit of the dolphin of sportively playing round the prows of vessels at sea. On the other hand, the *Coryphænas*, which are also sometimes called dolphins, are "pelagic" fishes, and, though occurring in the Mediterranean, do not approach the shore. They are

Before going further, it would be well to define more precisely the term "dolphin." To-day we, in broad terms, divide the cetaceans into porpoises, dolphins, and whales, though no hard and fast line can be drawn between



3. A FISH WHICH HAS BEEN SOMETIMES CALLED A "DOLPHIN": (*CORYPHÆNA HIPPURUS*), A "GILL-BREATHING," WHICH IT IS UNLIKELY WAS THE DOLPHIN OF THE ANCIENT GREEK LEGENDS, SINCE IT IS NOT KNOWN TO ACCOMPANY BOATS, LEAP FROM THE WATER, OR SWIM CLOSE IN-SHORE. *Coryphæna*, although it has not the "sociable" qualities of *Delphinus*, is a fish of rare beauty, at any rate at the moment of its being hauled out of the water. The species common in the Mediterranean—there are six in all—is silvery-blue above, with markings of deeper azure and reflections of pure gold; while the lower parts are lemon-yellow, marked with pure gold.

them. The "dolphins" are distinguished by the fact that the snout terminates in a more or less well-marked "beak," such as is seen in the common dolphin of the Mediterranean and our own seas (Fig. 1). The "dolphin" of heraldry is founded on this. "Porpoises" are small

is never seen disporting at the surface of the sea, never approaches the land. The dolphins were constantly with them. If, indeed, it was the cetacean that they were alluding to, the mythical tales of dolphins may be said to have at least a substratum of truth.



## THE MYSTERIOUS "BLACK BUCK TRICK" EXHIBITED IN RAJPUTANA:

A WILD BLACK BUCK THAT LEAVES ITS HERD AT A MAN'S COMMAND AND TAKES PART IN AN IMPROMPTU "PERFORMANCE" ON A WHITE SHEET BEFORE AN INVITED COMPANY.

By LIEUT.-COLONEL C. A. BROWN.

In the following article, our correspondent, Lieut.-Col. C. A. Brown, gives a description of the "Black Buck Trick" (in Indian, "Hirn Mohi") as he saw it given in the well-known native State of Bharatpur in Rajputana. On the opposite page we reproduce two photographs which Colonel Brown obtained while witnessing the trick in company with a number of other guests of the Maharaja of the State.

SOME years ago I was privileged to be one of a number of guests at a Christmas Camp in the well-known Indian State of Bharatpur, in Eastern Rajputana. A programme of the various events provided for our entertainment was issued on the night of our arrival. Among the more familiar events, which included a duck shoot, a gymkhana, polo, etc., was one which provoked considerable speculation. It appeared as "Hirn Mohi." While most of us understood that "hirn" means "black buck," we had to be told that "mohi" means "taming" or "training." Requests for an explanation of what "black buck training" might be were met by cryptic smiles and an injunction to wait and see.

On the appointed day we were provided with horses and rode out into the country, which consisted of a flat, desert-like plain sparsely covered with coarse grass and dotted with occasional small bushes. We had ridden some five or six miles when we came upon a place evidently prepared for our reception. A white sheet had been spread on the ground. Facing it at a distance of some five yards were two rows of chairs arranged in a crescent. On the ground at one horn of the crescent were seated three Indian musicians. An old Indian on a white horse, who appeared to be the Master of Ceremonies, came forward to meet us. When our horses had been led away and we were seated, he asked that during the coming demonstration we should not rise from our seats nor make any sudden movement nor unexpected noise.

After a glance round to see that everything was in order, he turned and rode away into the distance. Someone with field-glasses announced that he could see a large herd of black buck scattered about, feeding and resting, and that the old man was heading towards them. He described how the old man rode quietly among the groups of buck, zig-zagging to and fro, breaking them up into smaller and smaller parties, until eventually he succeeded in isolating one animal, conspicuous as the finest male and the leader of the herd. Cunningly but quietly frustrating the big buck's attempts to break back and rejoin the herd, the old man manoeuvred him in our direction. Soon they could be distinguished with the naked eye. In front came the buck, sometimes walking, sometimes trotting, occasionally halting. Behind rode the old man, never hurrying or pressing his charge, but always on the alert to forestall and intercept any attempt to break back to the herd.

As the pair draw nearer we can hear that the horseman is chanting in a monotonous, sing-song voice. Nearer still, and our musicians start to play subdued music. Now the big buck arrives at the edge of the sheet. His movements are quick, his general poise is alert. He glances quickly from side to side and occasionally stamps with a slender, quivering foreleg. The horseman is riding round and round the sheet, exhorting the buck in the same sing-song voice to take his stand on the sheet. For a few moments the buck stands hesitating. Then, lowering his head and stretching out his neck, he seems to be collecting himself for a spring. With a sudden leap he lands, at a single bound, in the middle of the sheet.

As the big buck stood there, poised, tense, and quivering on his slender, clean-cut limbs, his head thrown back as though to display the graceful spiral of his long, tapering horns, the glossy black and shining white of his coat lit up by the brilliant Indian sunlight, he made a picture not easily to be forgotten. The horseman continued to pace round and round, exhorting the buck in some such words as these: "Fear not, handsome one! See, the Maharaja Sahib and his guests have come to admire your beauty. Stay for

a little while. Show your courage, brave black buck! Do not stand trembling. Lie down at your ease. Lie down, lie down, and rest awhile."

As if he understood the words addressed to him, the buck suddenly dropped, first to his knees and then into a

lying position, where he remained for some minutes. The horseman now stopped his pacing and changed his song: "We thank you, bold black buck, for showing us your beauty. The Maharaja Sahib and his guests have admired you and are content. Go now, bold one. Your wives await you. Return to them and be at peace." The buck sprang to his feet, bounded from the sheet, and, trotting off in the direction of the herd, was soon lost to sight.



A MALE BLACK BUCK, SUCH AS FIGURES IN THE "BLACK BUCK TRICK": A PHOTOGRAPH SHOWING THE CHARACTERISTIC BLACK-AND-WHITE COLOURING, AND THE SPIRAL HORNS; FEATURES WHICH CAN BE MADE OUT IN THE PHOTOGRAPHS OF THE TRICK ON THE OPPOSITE PAGE.—[Photograph by F. W. Bond.]



THE FEMALE BLACK BUCK, WHICH DIFFERS WIDELY FROM THE MALE IN APPEARANCE: A PHOTOGRAPH TAKEN AT FOXWARREN PARK, NEAR COBHAM, IN SURREY, THE RESIDENCE OF MR. ALFRED EZRA, WHO MAINTAINS A REMARKABLE PRIVATE "ZOO" THERE.

While giving the extraordinary story of the "Hirn Mohi," or "Black Buck Trick," witnessed by a correspondent in Rajputana, and the photographs of the trick being performed, we feel that our readers may be interested to know something of the "performer." Black buck live in the open Indian plains, being most abundant in the North-West Provinces, Rajputana, and Deccan. The animal stands about 32 in. at the shoulder. The horns of the bucks are divergent and spiral, but there is great individual variation in the degree of divergence. In Rajputana and Hariana, the horns have been known to attain 28 in. Black buck frequent either grassy districts or cultivated lands. A point of some interest in connection with the trick described on this page is given in Lydekker's "Natural History." "When not much pursued or fired at," we read, "the black buck will often allow men to come in the open within about one hundred and fifty yards, sometimes nearer. Carts and natives can approach still closer."

The spell was broken. Everyone started talking at once. The Maharaja was besieged with questions. How had the miracle been performed? The Maharaja's only reply to our question was that the horseman and the musicians were members of a family who were hereditary retainers of the State. Their sole occupation was the production of a black buck when required to do so for the entertainment of his guests. One buck at least was always available, though this was not always the same one or from the same herd. Their method, handed down from father to son, was their own secret. With this reply we had to be content.

Anyone with any experience of wild buck knows that no tame buck would voluntarily join, or be suffered to join, a wild herd. That the buck was a tame one which, after being trained, had been introduced into a wild herd, and while continuing to live with the herd could be induced to leave it when required to give its performance, is an explanation which could, in my opinion, be ruled out. I myself had once kept a tame black buck, captured when very small. As it grew bigger and stronger it became more and more aggressive. I decided the time had come to get rid of it, but was reluctant to condemn it to a life of captivity. I adopted the plan of tying the buck to the back of a bullock-cart and taking it several miles out into the open country, and there releasing it in the vicinity of a herd of wild buck. Twice this was done, but each time it returned straight home.

Two years later I was again a visitor to the State. I had never ceased to speculate on the problem, and on this visit a relation of the Maharaja revealed to me what he believed to be the method employed. As it appears to me to be the most plausible solution, I give it here and leave it to the reader to accept it or not.

The black buck normally grazes by night, and during the day lies down to chew the cud and digest at his leisure his last night's meal. Any prolonged interruption to the latter process entails considerable discomfort. Trading upon his knowledge of this fact, the trainer rides out to the herd and selects a prominent buck which he will easily recognise again. He rides, because buck are less disturbed by a horseman than by a man on foot. Riding slowly and without approaching too directly or too closely, and so stampeding the herd, by adroit manoeuvring and with infinite patience he succeeds eventually in cutting out from the herd the animal he has selected. He then proceeds to keep him continuously on the move, shepherding him towards some easily recognisable bush or tree. For a time the buck continues to make efforts to pass round the horseman and rejoin the herd, but each move is anticipated and frustrated. After a time

an urgent message from the interior reminds him of his undigested meal, and, the horseman being at a discreet distance, he decides to lie down. No sooner does he do so than the horseman rides away and he is left in peace. A herd of buck, unless repeatedly and seriously disturbed, keeps to its own particular grazing range and can easily be found again. The foregoing manoeuvre can therefore be repeated day after day until the buck learns to associate the appearance of the horseman with the necessity, if he is to chew the cud undisturbed, of proceeding to a certain bush. One day, on arrival at the bush he is startled to see a small square of white cloth on the ground.

He shies at it, but each attempt to escape to some other resting-place is frustrated. After a time he decides that the cloth is harmless and settles down. He fails to notice that from day to day it increases in size. Later on he is startled by seeing a strange object at some little distance. To this also he gradually becomes reconciled, even though it seems to get a little closer day by day, until what was the first chair is planted close up to what has now become a full-sized sheet. Other chairs join the first, until at last the stage is set for the first performance.

This, I was told, was a rough outline of the method adopted. Many details require to be filled in to complete the picture. How is the buck taught to leap on to the sheet? How is he induced to accept occupants of the chairs? What part, if any, is played by the chanting of the horseman and the harmonies of the musicians? Does the buck lie down in answer to the invitation of the horseman, or does the horseman fit his song to the anticipated actions of the buck? Is the signal for dismissal perhaps given by some change or halt in the pacing of the horse? These and many other questions will occur to the reader, but the answers must remain the jealously guarded secrets of the family. All we can do is to wonder at and admire the infinite patience and ingenuity which we know must have been employed.



# A WILD BLACK BUCK LIES DOWN ON A SHEET AT A MAN'S BIDDING.

PHOTOGRAPHS BY LIEUT.-COLONEL C. A. BROWN. (SEE ARTICLE ON OPPOSITE PAGE.)



THE EXTRAORDINARY "HIRN MOHI," OR "BLACK BUCK TRICK," AS PERFORMED IN RAJPUTANA: THE WILD BLACK BUCK PHOTOGRAPHED AFTER IT HAD BEEN SEPARATED FROM ITS HERD BY AN INDIAN ON HORSEBACK, AND BROUGHT UP TO A WHITE SHEET LAID OUT BEFORE AN AUDIENCE SEATED ON CHAIRS IN THE OPEN, AND, AT THE INDIAN'S BIDDING, HAD LEAPT, WITHOUT HESITATION, ON TO THE MIDDLE OF THE SHEET.



THE WILD BUCK LIES DOWN ON THE SHEET PERFECTLY AT EASE, AND APPARENTLY UNDISTURBED BY THE AUDIENCE BEFORE WHOM THE TRICK IS PERFORMED: THE SECOND STAGE OF THE "TRICK," WHICH CONCLUDES WITH THE BUCK JUMPING UP AT THE INDIAN'S BIDDING AND REJOINING THE DISTANT HERD.

In an article on the opposite page, a correspondent, Lieut.-Colonel C. A. Brown, gives a full account of the extraordinary "Black Buck Trick" witnessed by him while he was staying with the Maharaja of a well-known Indian State in Rajputana. The Indian name for the trick is "Hirn Mohi," which means "Black Buck Training." In a less enquiring age than the present one, the performance would have been called simply "magic." The guests whom the Maharaja invited to witness the "Hirn Mohi" trick were seated on chairs in the open country. Some distance away a black buck was separated from a wild herd by an Indian on horseback. This in itself was a sufficiently remarkable feat. But then the

Indian proceeded to bring the wild buck up to a white sheet laid in front of the "audience." Furthermore, at his command, the black buck leapt into the middle of the sheet and lay down there; and then, when given leave, jumped up and trotted back to his herd. The Indian who exhibited this mysterious power over the wild animal came of a family who were hereditary retainers of the State. Their sole occupation was the production of a black buck when required to do so for the entertainment of the Maharaja's guests. A possible explanation of how the Indian acquires his mysterious power over the wild buck is also given by our correspondent. It constitutes a fascinating piece of animal-lore.



# BOOKS OF THE DAY.

ART, like love, has a language of its own, but it generally needs rather more explanation, especially when it is of alien origin. Such a need will be felt, I think, by visitors to the Exhibition of Chinese Art, for in aesthetic matters Chinese ideas differ widely from our own. As with the Royal Academy's previous winter shows, critics and publishers have anticipated public requirements, by preparing books designed to enhance our understanding and enjoyment.

Whether a foreign art can be better interpreted to us by our own expert compatriots, or by a native of the land that produced it, who knows our country and can write in English, may be a matter of opinion. It may be well to combine a little of both, and that dual desire can be satisfied. In the first-mentioned category, I think, the best small book for the purpose, at once authoritative and compact, is "CHINESE ART." With twenty-four Plates (Kegan Paul: Cloth, 3s. 6d.; Paper, 2s. 6d.). The value of this slim little yellow volume, specially written in view of the Exhibition, is in inverse proportion to its dimensions, for it can easily be slipped into pocket or bag. Mr. Laurence Binyon contributes the introduction and an essay on Chinese painting and calligraphy; Mr. Leigh Ashton supplies two chapters—on sculpture and lacquer, and on textiles respectively; Mr. R. L. Hobson deals with Chinese pottery; Mr. A. J. Koop with bronzes; and Dame Una Pope-Hennessy with jades. Two other welcome features are a chronological table of Chinese dynasties and a bibliography of standard works on Chinese art.

It is in regard to Chinese painting, I think, that we most feel the need of guidance, and here Mr. Binyon is particularly helpful with his exposition of its principles, technique, and historical development. He points out its close relation to poetry and to calligraphy—an art in itself profoundly esteemed in China—and explains the nature of the materials and implements used. "The most striking feature of Chinese art," he says, "is the early development—far earlier than in Europe—of landscape as an independent motive. Landscape was valued above all other kinds of painting, because it comprehended everything, man included. . . . This refusal to centre interest in man . . . makes the main contrast between Chinese and Western art."

Another useful little commentary referring to the Exhibition is a pamphlet called "BACKGROUND TO CHINESE ART." By Hugh Gordon Porteus (Faber; 2s.). The author writes, not as an expert or a collector, but as "a painter with an enthusiasm for the art and culture of the Chinese." In his bibliography he says that the best books about Chinese art are large books with photographs, and mentions, in particular, Hobson's "Chinese Pottery and Porcelains," and the magnificent catalogue of the Eumorfopoulos Collection, from which, our readers will recall, we have from time to time reproduced in colour many beautiful examples.

A book which Mr. Porteus describes as "probably the first attempt by a practising Chinese painter and poet to present in English an account of the mysteries of his craft" is "THE CHINESE EYE." An Interpretation of Chinese Painting. By Chieng Yee. With a Preface by S. I. Hsiung. With twenty-four Plates (Methuen; 7s. 6d.). The author exemplifies the fact that a Chinese painter is often a poet as well, and seldom lives by his art. He has published poems on English scenery, and last year some of his pictures were exhibited in London. He is, however, "nominally a scientist," but he has governed districts in the Yangtse Valley, and latterly has been lecturing on Chinese at the School of Oriental Studies. Mr. Yee writes good readable English, and his knowledge of our literature appears in incidental allusions. He compares some Chinese poems to Elizabethan lyrics, and elsewhere refers to the Duchess in "Alice in Wonderland." Portraiture is not much practised in China. "We love Nature," writes Mr. Yee; "we consider human beings as but one small part of all created things. . . . Especially we love animals, birds, fish and flowers. We paint figures occasionally, but not so much as you do in the West. As for nude paintings, they are unknown in China."

Interest in China has also been accentuated by the new situation regarding the northern provinces and the Japanese. Among several books before me bearing on

Chinese life and character, one of the most informative, and far the most attractive pictorially, is a handsome quarto entitled "PEOPLE IN CHINA." Thirty-two Photographic Studies from Life. By Ellen Thorbecke. With Introduction by Dr. W. J. R. Thorbecke, formerly Netherlands Minister to China (Harrap; 15s.). These masterly specimens of photography were carefully selected to represent a wide range of types and occupations. The descriptive notes and introduction are very revealing, particularly on what the author calls "the almighty Chinese family," ancestor worship, the position of women, and the custom of selling young daughters. Dr. Thorbecke dwells on the more amiable characteristics of the Chinese, their patience under suffering and their sense of humour. China, he thinks, will ultimately emerge from her present troubles.

Except for one character sketch called "The Soldier," telling how a farmer's son turned bandit in revenge for the destruction of his parents' home by raiders, and eventually developed into a War Lord, there is little in the foregoing book about the more sinister conditions in China. What this plague of brigandage means, and the horrors in store for those luckless enough to fall into the hands of kidnapping gangs, may be learnt from "MY BANDIT HOSTS." By Tinko Pawley. As Told to Joy Packer. Illustrated (Stanley Paul; 16s.). The story of this young English bride captured with two men friends (one of whom escaped) while out riding near Newchang, where she was visiting her parents, caused a sensation two or three years ago. Here we get the full details, as told by herself, of all the cruelties, insults, discomforts, and hardships to which they were subjected by their brutal captors during some six weeks, until they were finally ransomed.

the author's visit to Japan, and she leaves us in no doubt as to which nation she prefers. "The Chinese," she writes, "are talkers, and good talkers. They have far more attention paid to them than they deserve at Geneva and elsewhere, simply because they have held the field with talk." On the other hand, "Take a Japanese, with his fanatic devotion to his country and his Emperor, his eagerness to sacrifice himself. He is no talker; he has not the gift of tongues. He plods on. He will not touch the smallest thing that does not belong to him. He serves patiently and toils uncomplainingly. His sense of honour is high and he bitterly resents a slight upon it. He is thorough and conscientious. As a business man he is not so pleasant to deal with as the Chinese, because he has not the same suave trick of insincere talk."

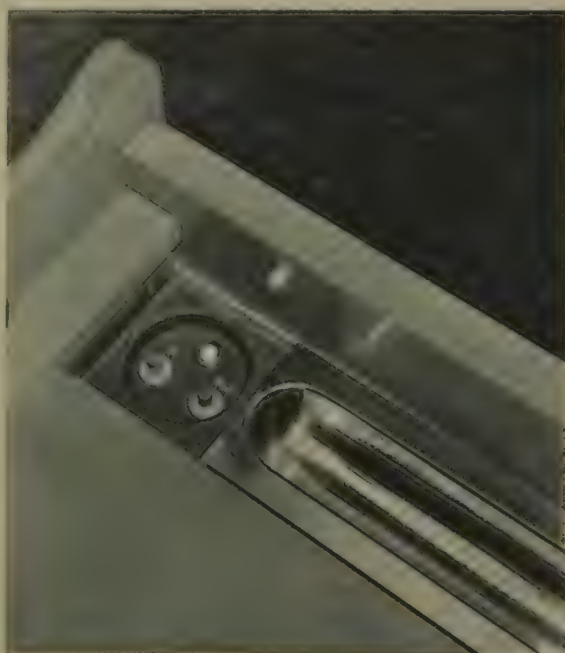
Another notable study of modern China, by a young man who modestly depreciates his qualifications, as he has only lived and travelled there for some two years, takes a very readable form in "CHINA CHANGES." By Gerald Yorke. Illustrated (Cape; 10s. 6d.). Although he has not yet visited the whole of China, I do not think his book needs any apology. He has lived among the Chinese both at peace and in war (as a correspondent during the Jehol campaign). He has been in close touch with banditry, in its effects upon his immediate neighbours, and he gives a very interesting account of social, political, and military conditions. "China is in such chaos," he concludes, "that recovery can be neither speedy nor peaceful." Explaining the upheaval following the revolution of 1911, he recalls that for many centuries the people took no part in government. "The Confucian system," he writes, "controlled to their satisfaction more people over a wider area, for a greater length of time, than any other system devised by man."

Those wishing to make acquaintance with a Chinese classic can do so in "THE PROSE-POETRY OF SU TUNG-P'U." Being Translations into English. With Introductory Essays and Notes. By Cyril Drummond Le Gros Clark. Foreword by Ch'ien Chung-Shu, B.Litt., Lecturer in English and Chinese, Kwang Hua University, Shanghai. With Frontispiece and Specimen of the Poet's Handwriting (Shanghai: Kelly and Walsh; \$10. Postage 25 c.; foreign postage, 85 c.). Any English reader will be able to enjoy the translations, both for their matter and manner, and also the story of the poet's adventurous life. The poet and the bandit may be said to represent the opposite poles of Chinese life.

I can only mention very briefly several other interesting books about the two great peoples of the Far East, whose destinies are so closely interwoven. An Italian's personal adventures in Japan (as Commissioner of the Free Port of Fusan under British auspices), at the time of the Russo-Japanese War, during which he witnessed the destruction of the Russian fleet, are told in third-person story form, with a pathetic love interest, in "JAPANESE MAPLE." By Daniel Pecorini. Translated from the Italian by Hilda Bonavia (Bles; 10s. 6d.).

There is a good deal of incidental allusion to China and the Chinese both in this book and in "PEARLS AND MEN." By Louis Kornitzer, author of "Trade Winds" (Bles; 8s. 6d.). From his boyhood (in Vienna) the author has been a dealer in rare pearls. His book is full of anecdote and curious lore on his fascinating subject.

Lastly, there are two large and beautifully illustrated volumes dealing with the artistic side of Japanese home life. One is "ART OF THE LANDSCAPE GARDEN IN JAPAN." By Tsuyoshi Tamura, Doctor of Forestry. With 193 Illustrations (Tokyo: Kokusai Bunka Shinkokai [Society for International Cultural Relations]. De-luxe edition, £1 4s.; ordinary binding, £1). The other book is "THE WAY OF JAPANESE FLOWER ARRANGEMENT." By Alfred Koehn. With nine Plates and 298 Text Illustrations (Kegan Paul; 21s.). Obviously, these last two works will require fuller consideration.—C. E. B.



AN ELECTRICAL VOTE-COUNTING DEVICE ADOPTED BY THE LEGISLATURES OF SWEDEN AND FINLAND—WITH MUCH SAVING OF TIME AT "DIVISIONS": A PARLIAMENT CHAMBER, SHOWING THE PANEL (CENTRE) ON WHICH APPROPRIATE LIGHTS APPEAR AS EACH MEMBER RECORDS HIS VOTE; THE ILLUMINATED BOARD (RIGHT) GIVING RESULTS OF THE DIVISION; AND, IN THE UPPER ILLUSTRATION, THE BUTTONS FOR "AYE" AND "NO" ON A MEMBER'S DESK.

In sending us the above illustrations our correspondent draws attention to time wasted in Parliament by the taking of "Divisions." In Finland and Sweden, however, the bodies corresponding to our Houses of Parliament have installed a most successful electrical system of counting "ayes" and "nos." Each member has a panel with two buttons on his desk, one for "aye" and one for "no." The Speaker presides over a control-panel. As each member presses the "aye" or "no" button on his desk, the corresponding lights appear on a board on the wall. There are also lights for "absent" and "abstaining." If a member desires to abstain from voting, he presses both "aye" and "no" buttons. After all the votes have been cast, the Speaker presses another button which sets the counting mechanism in operation, and in a few seconds the results of the division are given on an illuminated board on the wall of the Chamber.

and brought back by a party of Japanese who had come to terms with the bandits. This book is indeed a human document, and it shows the extraordinary courage and endurance of the two prisoners. It may suggest to some readers that a little Japanese order and discipline would not do China any harm.

Kidnapping in Shanghai is only an incidental element in a vivacious book of reminiscences that takes us both to China and Japan, namely, "FAR EAST." By Madeleine C. Munday. With thirty-two Photographs (Stanley Paul; 16s.). The author went out to Shanghai to take up a teaching post, which she retained for nine years, and she describes vividly her experiences and many phases of life there, including the disturbances of 1926 and 1932. Here again we read of little Chinese girls being sold, and of Convents buying unwanted babies to save them from death by exposure. The last quarter of the book recounts



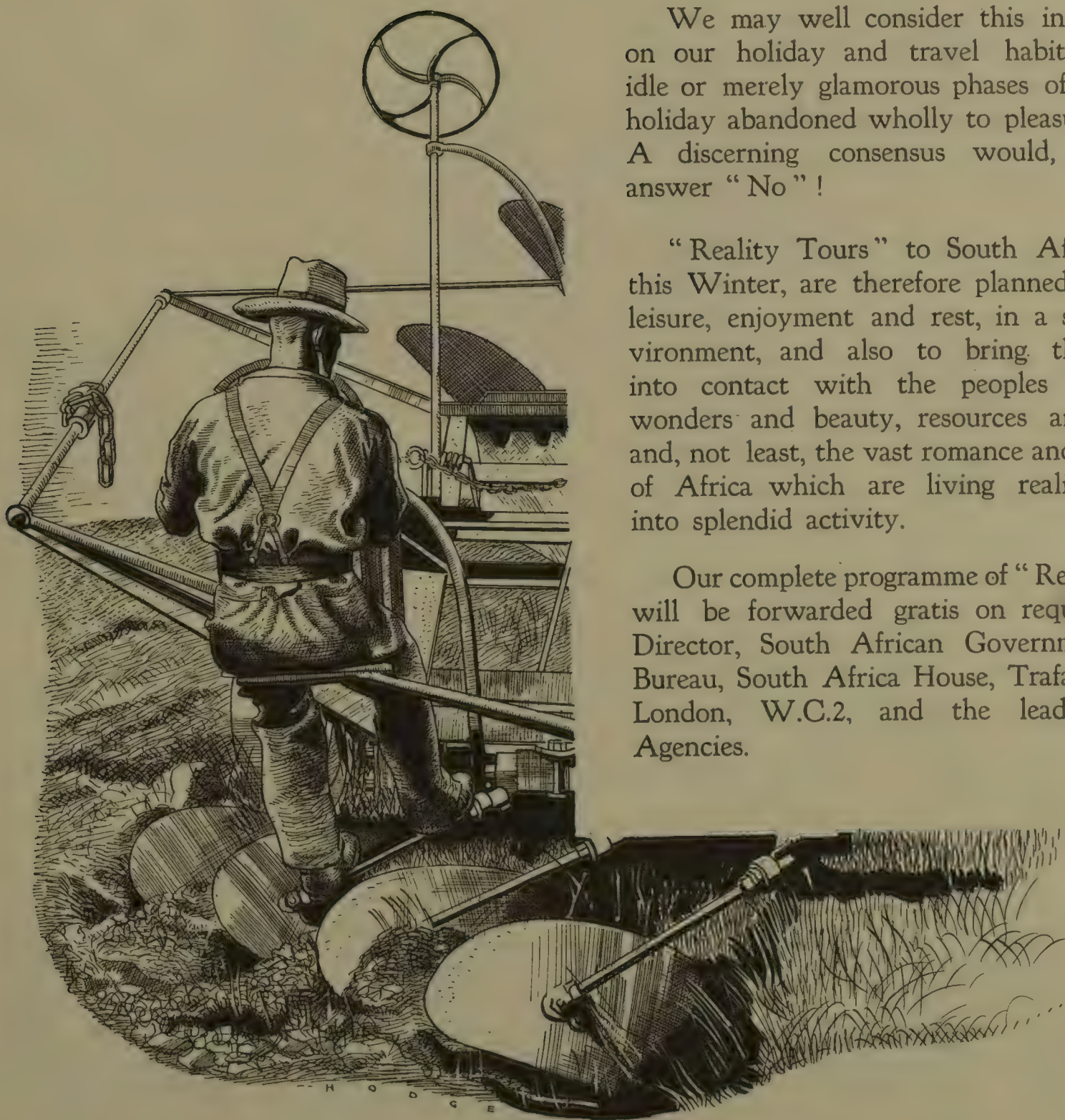
# REALITY IN TRAVEL

**A**N eminent psychologist declared recently that unless the mental health of the next generation is superior to that of this generation civilization will resolve itself into an elaborate and unceasing escape from reality. Modern life, he added, is replete with opportunities for escape—from chewing gum to morphia, from dancing to ocean cruises.

We may well consider this in its bearing on our holiday and travel habits. Do the idle or merely glamorous phases of travel, the holiday abandoned wholly to pleasure, suffice? A discerning consensus would, we think, answer "No"!

"Reality Tours" to South Africa, during this Winter, are therefore planned to provide leisure, enjoyment and rest, in a sunshine environment, and also to bring the traveller into contact with the peoples and places, wonders and beauty, resources and problems and, not least, the vast romance and inspiration of Africa which are living realities stirring into splendid activity.

Our complete programme of "Reality Tours" will be forwarded gratis on request to The Director, South African Government Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2, and the leading Tourist Agencies.





## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE EMPEROR OF ABYSSINIA KEEPS THE FIFTH ANNIVERSARY OF HIS CORONATION: H.M. HAILE SILASSIE SEATED ON HIS THRONE, WEARING THE WHITE CORONATION ROBE; WITH THE EMPRESS BESIDE HIM, AND THE ABUNA KYRILLOS, HEAD OF THE COPTIC CHURCH (SEATED, LEFT).



THE EMPEROR AND EMPRESS RIDING IN THE STATE COACH, WHICH ONCE BELONGED TO THE EX-KAISER; ON THE FIFTH ANNIVERSARY OF THEIR CORONATION.

The celebrations of the fifth anniversary of the Emperor of Abyssinia's coronation took place at Addis Ababa early in November. The Emperor rode through the troop-lined streets of his capital in the ex-Kaiser's former State coach, drawn by five Hungarian horses. To mark the occasion, the Emperor gave all the soldiers in the capital a huge feast of raw meat lasting six hours. There was also a State banquet in the evening for the nobles and diplomats. This was served on the famous Palace golden dinner-service, fine vintage wines being provided. More recently the Emperor paid a visit to his troops on the southern front. He left Addis Ababa in an aeroplane, and visited Dire-dawa, Harar, and Jijiga; met General Nasibu, Commander of the Southern forces; and also, it is stated, went down to the actual battlefields in the Ogaden.



LORD TYRRELL, P.C., G.C.B., G.C.M.G., K.C.V.O.

Appointed Chief Film Censor in place of the late Mr. Edward Shortt, K.C. The appointment is one that is made by the trade. Lord Tyrrell was British Ambassador in Paris from 1928 to 1934, and, before that, Permanent Under-Secretary of State for Foreign Affairs.



AFTER THE B.B.C. HAD DECLINED HIS OFFER TO BROADCAST: THE MARCHESA MARCONI IN LONDON; WITH THE MARCHESA.

It was recently announced that the B.B.C. had declined an offer by the Marchese Marconi to broadcast in this country on the Italo-Abyssinian situation. The B.B.C. explained that in dealing with this topic they confined themselves to bare statements of fact, occasionally amplified by reports from a B.B.C. observer or a British Minister. The Marchese has recently been visiting London, having come over on business.



GENERAL SIR R. A. CASSELS, G.C.B., C.S.I., D.S.O.

New Commander-in-Chief of the Army in India. Beneath a photograph of General Sir R. A. Cassels in our issue of November 16 we wrongly gave the name of his cousin, Brig.-General G. R. Cassels, C.B., D.S.O., and we take this opportunity of correcting our error.



SIR EDGAR BRITTEN.

Commodore of the Cunard-White Star fleet. Appointed to command the "Queen Mary" on her maiden voyage from Southampton to New York in May. At present in command of the "Berengaria." First went to sea in 1892 in a sailing-ship. He is sixty-one.



MR. NOEL SKELTON.

Under-Secretary for Scotland. Died November 22, aged fifty-five, before the result of the elections for the Scottish Universities (for which he was standing as a Conservative) had been declared. His election, declared posthumously, created a most unusual political situation.



SIR PHILIP CUNLIFFE-LISTER.

Secretary for Air. Raised to the peerage as a Viscount, November 20. Had been M.P. (Con.) for Hendon since 1918 until his recent retirement. Had previously held the posts of Secretary of the Overseas Trade Department, and President of the Board of Trade.



SIR BOLTON EYRES-MONSELL.

First Lord of the Admiralty since 1931. Raised to the peerage as a Viscount, Nov. 20. Represented Evesham as M.P. for twenty-five years. Chief Conservative Whip from 1923 to 1931. Served in the Navy with distinction, rising to the rank of Commander in 1917.



MR. W. S. MORRISON, K.C.

Appointed Financial Secretary to the Treasury. As a private Member, he has acted for some years as chairman of the Conservative Members' Committee. Before entering Parliament he was Private Secretary to the present Attorney-General, Sir Thomas Inskip.



MR. A. DUFF COOPER.

Formerly Financial Secretary to the Treasury. Appointed Secretary for War. Has previously seen considerable service in this department, having twice been Financial Secretary to the War Office before he entered the Treasury Office. M.P. for St. George's, Westminster, since 1931.



SIR A. G. A. HORE-RUTHVEN.

Governor-General-designate of Australia. Raised to the peerage as a baron, November 22. Won the V.C. in the Sudan, 1898. Served with the Welsh Guards during the war. Military Secretary to the Governor-General of Australia, 1908-10. Governor of South Australia, 1928.



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## NAPOLÉON DAY BY DAY.

(Continued from Page 978.)

Caulaincourt writes of it all with shame for the dishonour to French arms and with grief for the waste of life. But the Emperor, as soon as he had returned to the Tuileries, proceeded to wipe the whole thing off the slate as a mere regrettable episode. Caulaincourt does not record that he ever uttered a syllable of pity or regret for the thousands who had suffered torments for his sake, and who—such is the magic of "glory" and of reputation—never uttered a murmur of complaint against their slaughterer.

During the journey back to Paris, Napoleon provided posterity, through the medium of his travelling companion, with an extraordinary abundance of self-revelation. An amazing human, or inhuman, being! It is evident that Caulaincourt, though in his heart he deprecated this conqueror as a portent of doom, fell under his spell. His judgments of men, events, and politics show a mind of inexhaustible vitality. He discoursed much of his early life. His early ambition, he said, was entirely military; but "I was not long in discovering that the knowledge that I set myself out to acquire and which I had hitherto regarded as the end I needed to attain was very far short of the distance to which my abilities might carry me." This sense, so early acquired, of enormous superiority to the general run of men, produced, as its converse, Napoleon's most profound miscalculation. He under-rated both the decency and the intelligence of average men. "He saw everything in the light of self-interest. Always consciously playing the part of Emperor, he imagined everyone else to be acting an equally studied part towards himself. . . . The Emperor thought and said on all occasions that ambition and self-interest are the motives of every action." While this low opinion of men saved him from the mistake of expecting too much from his subordinates, it caused a defect which historians have constantly noticed, and which Caulaincourt substantiates—that Napoleon was incapable of that full and encouraging delegation which alone inspires initiative among subordinates.

It is not in the least surprising to find that Napoleon, in the intimacies of these conversations, repudiated every characteristic which popular opinion attributed to him. He scorned the idea that he was ambitious, that he liked war for its own sake, or that he desired anything but stable peace for France and for Europe. Only one great obstacle stood in the way of his beneficent designs for the peace and happiness of mankind—England. "The English have driven me, forced me, to every step I have taken." England the proud, the greedy, the presumptuous, the covetous of power and prosperity—it is extraordinary how, through all these reflections, amid scenes so fantastically remote from chancelleries and council chambers, runs the same scarlet thread: *delenda est Britannia!* Not for a moment was England under any illusion about the menace of that challenge—and on a field in Belgium she accepted it, for life or death.

C. K. A.

## THE WORLD OF MUSIC.

### A FEAST FOR FOREIGN MUSIC CRITICS.

THE music critics invited to this country by the British Council have been given during their stay a thorough banquet of British music, which culminated in the Royal Philharmonic Society's concert at the Queen's Hall last week, when a new symphony (No. 6) by Arnold Bax was given its first performance under Sir Hamilton Harty. Whatever may be their private opinions on the individual compositions by British composers which they have heard during their visit, I am certain that they cannot have failed to be impressed by the enormous progress made in the development of musical activity in England since the war. I do not think it is an exaggeration to say—as, indeed, I have heard it said by a foreign musician—that London is now the musical centre of Europe. The only thing lacking to make this statement absolutely true is a national opera house and theatre, and we may hope that in time this will be remedied.

One of the signs of a healthier musical life is the increasing cordiality and comradeship among our own British musicians. An instance thereof is the fact that this season both Sir Thomas Beecham and Sir Hamilton Harty are among the conductors of the B.B.C. Orchestra at its symphony concerts. Another example is the fact that this concert of the Royal Philharmonic Society, of which Sir Thomas Beecham is the principal conductor, was conducted by Sir Hamilton Harty.

Mr. Bax's Sixth Symphony shows, like its predecessors, the great facility of its composer. But both Vaughan Williams and Arnold Bax are, in my opinion, the less successful the more strenuous and grandiose their conceptions; their work is happiest when it is contemplative and lyrical. The forceful and ambitious opening of Bax's new symphony fades out rather ineffectively; even the slow movement was less expressive than is usual with this composer, and I thought the best music came in the Epilogue.

A very decent but slightly too mechanical performance of Mozart's Concerto in E flat for two pianofortes and orchestra, with Ethel Bartlett and Rae Robertson, followed the Bax symphony, and the programme concluded with a brilliant and exciting performance of Berlioz's "Chasse Royale" and "Marche Troyenne," which was probably the greatest surprise to our foreign visitors.

W. J. TURNER.

## "THE INSIDE STAND," AT THE SAVILLE.

IN his latest farce, Mr. P. G. Wodehouse has succeeded in crowding one of his full-sized plots into three acts: which is something of a feat. There is Freddie Widgeon in love with a blonde heroine, but with the initials of a French adventuress compromisingly tattooed on his chest. There is a butler with designs on the family jewels, who is in love with the adventuress, also in search of the jewels. There is a very tough gangster who is hired by the hero to recover a compromising letter written by the heroine's father. There is a managing wife (who, incidentally, turns out to be the mother of the tough gangster), anxious that her plaintively protesting husband shall be made the United States Ambassador in Paris. There is also a mild lady secretary who discloses herself towards the end as a detective. Mr. Wodehouse's mixture as before, it will be seen, but, as all the ingredients are well shaken while being taken, it makes entertainment. Mr. Ralph Lynn gives a most amusing performance as Freddie Widgeon, his pantomime when he attempts to discover the whereabouts of a revolver hidden on a lady's person being very funny. Mr. Ben Welden makes an amusing gangster, and Miss Olive Blakeney, as the adventuress, plays with great vivacity. Mr. Harold French's production deserves the highest praise.

Motorists in search of comic relief from the complexities of modern travel will find it in full measure, "pressed down and running over," in a delightful skit entitled "You Have Been Warned." A Complete Guide to the Road. By Fougasse and McCullough (Methuen; 5s.). The author and the artist, who previously went into partnership to distil the humours of the bridge-table, in "Aces Made Easy; or Pons Asinorum in a Nutshell," again show themselves as past masters, respectively, in literary and pictorial drollery. If a slang term may be permitted, there is a "scream" on every page. It is seldom indeed that so happy a collaboration is achieved between humorists of pen and pencil. These two play into each other's hands with irresistible effect. The joyous spirit of the book is evinced at once in the title-page quotation, ascribed to "Straight-Eight" Lincoln, given to indicate its purpose: "... that driving by the people through the people and over the people may shortly perish from the earth." This farcical note is well sustained throughout, and it is hard to say which are the more amusing—the drawings or the text—for both are inimitable. Among the cleverest features of the letterpress is the series of "Famous Last Words." The author's meticulous care for pointed detail extends even to the page-headings, such as Arthur's Adjustable Seat, Macadam and Eve, or, I Bypassed Your Window. In short, this is a book which no laughter-loving motorist's library should be without. Possibly it might even tickle a pedestrian!



## Ideas for Gifts

There is always a wide choice of the more intimate and personal presents to be found among our collection of useful and beautiful gifts at 112 Regent Street, and whatever you pay, you will have the satisfaction of knowing that your Gift is one of quality if it is from The Goldsmiths & Silversmiths Company. If you cannot pay us a visit, send for our book "Ideas for Gifts." You will be surprised to find how inexpensive many of them are and what excellent value.



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# XMAS GIFTS

## FOR THE SEASON'S FESTIVITIES

### "Jockeys on Donkeys."

Christmas would not be Christmas without crackers, and there is no doubt about it that this year they are more fascinating than ever. There are jockeys mounted on donkeys, and the question promptly arises, "Will their 'heads' stay the course?" Again there are snow-white affairs of gossamer and silver threads, a telling touch of colour being introduced by a spray of red-currants. A life-size bear has innumerable crackers to distribute, and so has the Schoolmaster Pig and his pupils. The Lucky "Sweep" with a spray of white heather on his brush is sure to be regarded in the light of a mascot. These, as well as the newest ideas in games, are to be seen at Fortnum and Mason's. There are Russian billiards, and table squash, which may be played on any table; table badminton, and a number of football games; jigsaw puzzles are very modish just now. For 7s. 6d. there are pictures containing 300, and for 63s., 2000 pieces.

### Biscuits and Sweets.

Always welcome is a box of sweets from Swan and Edgar's, Piccadilly, and at Christmas there are boxes containing four pounds of perfectly delicious chocolates for 5s. It must be mentioned that postage is 9d. extra. There are party boxes for a few shillings. All who want to know all about this firm's confectionery must write for the catalogue. Pictured are some boxes of sweets and an amusing doll. Huntley and Palmer are responsible for the Sherry, Regal, and other biscuits in the group on the right. Almond cheese are savoury biscuits, while the Regal is sweet. Van Tromp is an all-chocolate selection packed in an enamel tin.

### Tea and Biscuits for Christmas.

The makers of Carr's biscuits are specialising in unusual tins for Christmas. A slight idea of the artistic merits of the same may be gleaned from the picture at the base of the page on the right. Among them are the Primula Tin and the Cottage Garden Tin, containing mixed chocolate biscuits. The Queen of Scots Tin is filled with short-breads, while the Glove Box has savoury ones. The many desirable qualities of the United Kingdom Tea Company's products are well known. Teas make ideal gifts not only at Christmas and the New Year, but at all times. The packings are decidedly attractive, one of which is illustrated at the base of this page on the left.

### Scotch Whisky and Dry Gin.

Gift cases containing one, two, three, or six bottles of the fine old Highland whisky "Stand Fast," are available. It is a product of William Grant and Sons, sole proprietors of the Balvenie-Glenlivet Distillery. It is sold practically everywhere. By the way, two bottles are seen on the left. For three successive years, at the British Empire Cocktail Competition, the basis of the winning cocktails has been Booth's Dry Gin. The straw colour of this gin is not due to any additional colouring matter, but to its being matured in sherry-casks.





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# XMAS GIFTS



## A Toy Fair.

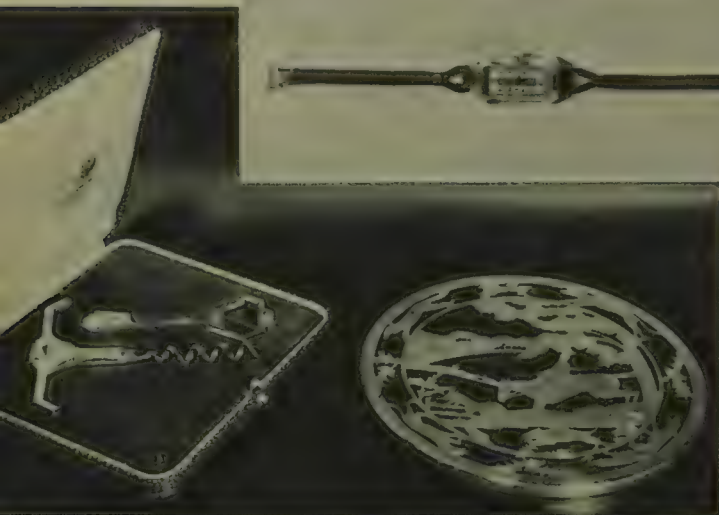
Father Christmas is very busy at Harrods, Knightsbridge, for not only has he to drive the reindeer and the sleigh laden with gifts, but he has to conduct small visitors to the Fairy Princess. Again, there is a jungle with roaring tigers angrily switching their tails, life-size elephants, and monkeys climbing the trees looking for coconuts. Cars are streamlined with wind-resisting bonnets; and the height of realism is reached in a model streamlined, all-electric motor-car for thirty guineas. Trains have a section all to themselves: they are worked from a central control-board. Great interest is sure to be taken in replicas of the Union Pacific Steam Line trains, and those of the Canadian Pacific. A development in miniature locomotives is the model that whistles when it enters a tunnel. Another attraction is a moving replica of the great Jubilee Procession, in which every detail of the unforgettable pageant is recaptured. It is not to be imagined that the "needs" of the grown-ups have been overlooked in these salons, as the reverse is the case. A feature is made of painted flowers; they are absolutely true to nature. Furthermore, there are attractive buttonholes in pretty boxes, ready for posting, and it is in these salons that the bags pictured above may be seen. There is something quite new in cocoon and calf; it looks so smart in alliance with tweed suits. Again, there is the corded silk and calf handbag, with dog mount; and last, but not the least attractive of these, is the calf pockette with motif in metal for initials.



## Think It Over.

Excellent advice is to give a Kodak this Christmas—and give it complete with case and film, so that the fun can start at once. The range of special Kodak Gift Sets includes models and prices to suit everyone, from 7s. to £5 15s. 6d. Particularly fine value is offered in the "Six-20" Kodak Junior series. The handsome model illustrated here has "Twindar" lens and "Kodon" shutter, and costs £2 15s. 6d., complete with case and film. And for children there are the delightful "Brownie" Gift Sets, which range in price from 7s. to 25s. (cameras from 5s. to 21s.). All "Brownie" models are strongly constructed and very simple to work. It seems almost unnecessary to add that no one must consider their Christmas shopping complete until they have visited Mappin and Webb's salons in Oxford Street, Regent Street, or Queen Victoria Street, as there is something for everyone. A quartette of Yuletide gifts are portrayed. There is the last-minute bag—what a host of things may be stowed away in it! Furthermore, there is the picnic set; it is particularly well fitted. The art of designing toilet-cases for men and women is well understood in these salons, two of which find pictorial expression on this page. All who are in quest of something different must make a point of seeing the Jubilee Silver, which bears

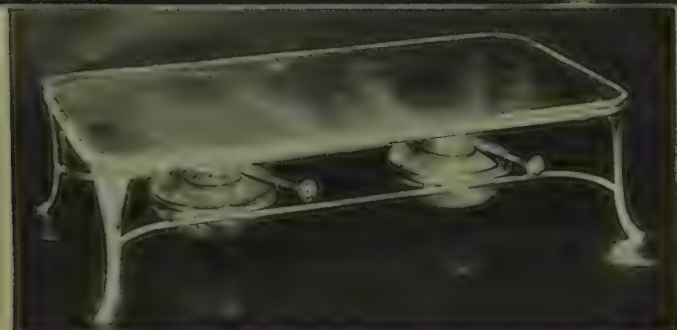
the imprint of the heads of King George and Queen Mary. A fact in connection with this which is worthy of broadcasting is that no silver can be stamped after the end of this year. There are tea-services, goblets, tankards, and trays, as well as a host of things that make ideal christening gifts. The catalogues would gladly be sent, gratis and post-free, on application.



## Lasting Souvenir.

Things that are useful as well as decorative always make a direct appeal to men as well as women. And those in quest of the same must most assuredly wend their way to the Goldsmiths and Silversmiths Company, 112, Regent Street. Naturally, the Christmas catalogue will be sent on application. An inexpensive trifle is the sterling silver glass teapot-stand, 6 in. diameter, for £1 13s. 6d. The sterling silver mounted cork-

screw and bottle-opener in velvet-lined case is £2 17s. 6d. Then such a joy, especially to those who are usually late for breakfast, is the Regent Plate hot-plate stand; length 18½ in.—with two lamps it is £3 10s., and one



lamp £2 5s. Then a very particular gift would be the rock-crystal and stainless-steel watch for £17 10s. No one must omit a visit to the jewellery section, as the designs are unusual and beautiful, and the precious stones have a brilliance that is entirely their own. And the pearls that are assembled here are wondrously lovely; the cunning of the artist's hand is plainly discernible in the "matching."





The most fitting end to dinner...  
...a glass of

# MARTELL'S

CORDON BLEU



GUARANTEED 35 YEARS IN CASK



# Christmas Gifts

## Thousands of Bubbles.

Two thousand small glass bubbles suspended from cunning lights are used to decorate the illuminations for Harrods' Fair. Nevertheless, some of the little visitors will be unable to see them, as they are blind. These are, however, blocks with raised surfaces, so that the tiny fingers may "feel" the nursery folk shown in relief and indented letter blocks. Again, there are miniature looms for these children with which they can weave fabrics for their dolls, and special knitting-frames.

## Well-known Favourite

Gift boxes of Mackintosh's toffee chocolates and other confectionery should always occupy an exalted position in the present-list. They include such old favourites as Carnival Chocolate, Chocolate Cracknels, and Toffee Dessert. As usual, the larger tins have a seasonal greeting-card attached. A slight idea of the artistic merits of the containers may be gleaned from the illustrations on the right of this page.

## Marmalade and Biscuits.

There is no doubt about it that when the gift takes the form of a necessity, it ever receives an especially warm welcome. For instance, a supply of Robertson's famous mince-meat, in demand nearly every day of the festive season, or of their "Golden Shred" or

their "Silver Shred" marmalades. They are absolutely pure. Another decidedly "sure-of-a-welcome" gift is a tin of McVitie and Price's Biscuits. Some are pictured on the left of this page. They include Rosemary Chocolates for 2s. 6d. a tin, Braemar Shortbread for 2s., and Silver Blue for the same price.

## Acceptable Drinks.

It is splendid news that Buchanan's "Black & White" Whisky and Buchanan's Liqueur Whisky are specially packed for Christmas in two-, three-, six-, and twelve-bottle cases. One of these is an acceptable and appreciative Yuletide offering. No matter whether a man be a connoisseur of whisky or not, he will promptly admit that Sanderson's "Vat 69" Liqueur Scotch Whisky is endowed with a rare quality. If he does not know genuine Liqueur Scotch Whisky, then he will recognise it as soon as he opens the bottle. It is available in two-, three-, or twelve-bottle cases.

## Player's Always Please.

The quality of Player's "Navy Cut" Cigarettes has made them world-famous. The "Medium Navy Cut" Cigarettes are supplied in charming Christmas packings of 50's, 100's, and 150's, the prices being 50 for 2s. 6d., 100 for 4s. 10d., and 150 for 7s. 3d. These cartons are ready to post, having greetings and address space on the reverse side. For the smoker who prefers the ordinary twenty packet, a very attractive gift is the Christmas postal carton containing five packets of 20 for 4s. 9d. Player's cork-tipped "Bachelor" Cigarettes may be had in flat tins of 50 for 2s. 6d. For those who prefer a generous-size cigarette of superior quality, Player's "No. 3 Virginia," in flat pocket tins of 50 at 3s. 4d., make a strong appeal. Player's "Whiffs," in cartons of 5 for 10d., have the true Havana flavour, while to those who like a cigar, Player's "La Doncella" will make a strong appeal—in packets of 5 for 2s. 6d. and in boxes of 25 and 50. For the pipe-smokers, Player's provide a variety of excellent brands of tobacco; the chief among which are the old-established Player's "Medium Navy Cut."



# What are you doing at Christmas?

All the traditional festivities of an English Christmas . . . new friends, all on pleasure bent . . . new surroundings . . . glorious sunshine . . . wait you on the Christmas cruise of the P. & O. liner "Strathmore". Within four days you leave cold weather behind, spend Christmas and Boxing Day in the sunshine of Madeira, with Christmas dinner on board, followed by games and dancing, or away to join in the festivities ashore. Then on to West Africa, and so homeward bound. A Christmas to await eagerly . . . to enjoy to the full . . . to recall for months as the happiest you have ever known.



## Winter Cruises by the new STRATHMORE

23,500 tons

December 21st to January 10th.

Madeira, Santa Cruz de la Palma, Freetown (Sierra Leone), Las Palmas, Casablanca and Cadiz.

20 Days. Fares from 35 guineas.

January 11th to February 10th.

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30 Days. Fares from 50 guineas.

FIRST CLASS ONLY

## A Winter Tour by the VICEROY OF INDIA

December 28th to March 9th.

London to Bombay, Ceylon, and the Dutch East Indies with a six-day stay at Bombay on the homeward voyage.

First Class only.

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# Give this UNUSUAL AND DELIGHTFUL XMAS Gift

Some lucky people will get an ANGLE-POISE Mirror this Xmas.



This is an amazing mirror. The lightest finger-touch tips it back or forward—just as far forward or back as needed. Every possible angle of reflection can be secured, every subtle shade of the toilette disclosed.

No straining this way and that—the ANGLEPOISE responds to the lightest touch—telling all at a glance—how your hair is this side, how your hat looks on that.

Beautifully made in heavy plate glass of the very highest quality, framed in a choice of 8 lovely colours. Note how the smooth-running castors and the ingenious spring make the ANGLEPOISE one of the loveliest presents that any lucky woman can receive this Christmas.

The Special Shaving Model (magnifying) in circular shape is for those poor men who have struggled for years with badly placed, steamy, so-called shaving mirrors. Beautifully made in heavy-weight glass. This model is also wonderfully helpful to the ladies in aiding the gentle art of eyebrow plucking and shaping.

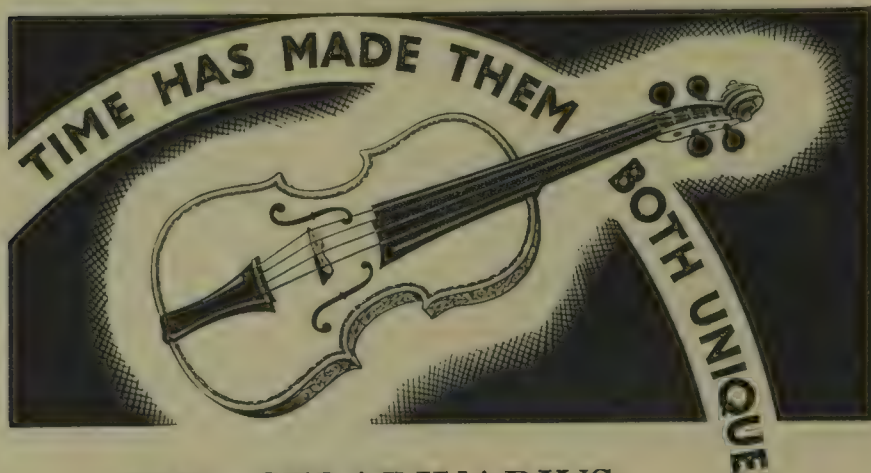
See these ANGLEPOISE Mirrors at all the principal Stores, Jewellers, Hairdressers, etc. Price 17/6, or post free from the Sole Manufacturers:

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PRICE 17/6

ANGLEPOISE The Obedient Mirror





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## For yourself and your friends this Christmas

There is nothing like The "Antiquary," the first and finest old liqueur Scotch Whisky, for promoting real Christmas cheer. As a gift to one's special friends it is a mark of appreciation and respect for their good taste. Equally perfect with water as with soda, it is a drink you will be proud to offer.

*Make it  
your home  
whisky!*



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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

DULL as Governmental Department reports are, an interesting item is often wedged between the folios. Thus, according to one of these official documents issued by the Ministry of Transport, a five-year plan for road surface tests on the Kingston-on-Thames bypass highway is now ended. This test has proved a triumph for British materials. In the early autumn of 1930, eleven experimental sections of roadway were laid and guaranteed at least for five years. Two of these sections, and the only two to be constructed of materials produced in this country, have completed this five-year guarantee period exactly as they were laid. These are Sections Nos. 6 and 7, constructed respectively of slag and granite hot-process tarmacadam. The report states, on regular skidding tests carried out with their special motor-cycle combination during 1934, that the surface of Section No. 6 has improved steadily on the whole. On Section No. 7 the Ministry's tests revealed that the non-skid coefficient of the surface has, except for two months, continued to increase steadily since 1932. In other words, this system of road surfacing is becoming *less* productive of skids as it grows older and the longer traffic rolls over it. But for quite a long period writers on motor topics and road safety have urged county councils and other road authorities to lay this type of non-skidding surface for better safety of all traffic using the roads. The Ards Circuit of ordinary roads near Belfast is an admirable example of non-skidding and safety road surface. Also the Isle of Man authorities are laying, and have laid, down similar safety roads. Civil engineers and surveyors, therefore, have examples close to hand in various parts of the United Kingdom to see for themselves whether, on the official report's evidence, such safety highways should be made in their own districts in order to lessen accidents. We motorists look forward to the day when the non-skid coefficient of every road in the land will be the maximum attainable, without undue roughness of surface, even if our tyre bill is slightly increased thereby. It is more economical to spend a pound or two more each year on tyres than to risk fines, imprisonment, and death because the car could not stop quick enough owing to the too-smooth road surface.

Three British motorists, in a British car, set out on Monday, Nov. 25, on an attempt to shorten the journey to Nigeria by several days. To do so they will have to beat the combination of a fast mail steamer and express train, which enables Kano, in Nigeria, to be reached from England in fifteen or sixteen days. The route to be followed involves crossing France from Boulogne to Marseilles, a twenty-one-hour steamship journey across the Mediterranean, and finally a 2300-miles' trek over desert tracks, skirting Libya—Italy's great African colony—by taking a hazardous route through the desolate Hoggar mountains. From the end of the Algerian railway at Djelfa to the beginning of the Nigerian Railway at Kano is 2100 miles. Owing to the arid, waterless nature of the intervening country, the dream of a trans-Saharan railway has never been realised; there is thus a huge gap in the railway communications of the Dark Continent. It is hoped to bridge this gap in record time by using one of the Morris "Twenty-fives," which have been specially designed for rough Colonial tracks, as well as smooth British roads.

The journey has been planned by Mr. H. E. Symons, who put up a remarkable performance, six months ago, by driving a "Ten-Four" Morris from London to Timbuctoo, 2800 miles, in seven days, including crossing the Sahara Desert at its widest part. This time Mr. Symons will be accompanied by two representatives of the Morris organisation. The car, which is a standard production model, has been fitted out for the journey with extra tanks for petrol and water, a compass, aneroid barometer, and water and air thermometers. Specially light rope ladders, made of wire cable and bamboo, and planks and shovels are included in the equipment, for extricating the car from the deep soft sand that has to be negotiated at intervals on the 2000-mile desert crossing. Standard "overseas" tyre equipment, Dunlop E.L.P. 7'00 by 16 in., is used, a second spare wheel being carried on the roof. Food and water for five days have to be carried, to comply with the French military authorities' regulations governing travel in the Sahara, while a substantial sum of money has also to be deposited against the expense of rescue in the event of a breakdown. Air mattresses, blankets, and cooking utensils are, of course, carried.

After gauging the public requirements in motor-cars by the enquiries and purchases made of various makes and types of modern self-propelled carriages at the recent Olympia Show, Mr. J. C. Baird, Chairman of the Standard Motor Co., of Coventry, at the annual general meeting, stated that the satisfactory financial positions of such firms as the Standard Motor Co., Ltd., with their policy of making cars for motorists who put quality first, show that the price factor is no longer the major consideration of British buyers. Consequently, one of the most important aspects of the motor industry to-day is the fact that competition has shifted from price to quality. Present-day competition can be called healthy as opposed to the price-cutting methods of days gone by, which benefited no one and harmed many. In these columns I have persistently drawn the motor manufacturers' attention to possible improvements in accommodation of those who travel in motor-cars, and especially those using the rear compartment seats. The fact is, the day has long gone by when the ordinary purchaser of a car made a point of knowing all about its mechanical features before he made his choice. To-day the buyer places comfort and safety as equal front-rank qualities, and, as a matter of fact, if a car is comfortable to ride in under all conditions, it is usually safe, because comfort demands a low centre of gravity, no swaying or side-roll, powerful yet smooth-acting brakes, a silent yet efficient engine free from vibration, and noiseless gears, easy to change, so that the passengers' nerves are not irritated and a sense of danger aroused. As for that old fetish, reliability, all cars are reliable in these days, and seldom break down if not too highly abused in the handling. Consequently, people to-day have better equipped and more comfortable cars provided for them without any large increase in their first cost. An example of this is the new Triumph "Gloria" model, additional to those seen at Olympia, with its four- or six-window saloon on the four-cylinder chassis at £288, and as a six-window saloon on the six-cylinder chassis at £360.



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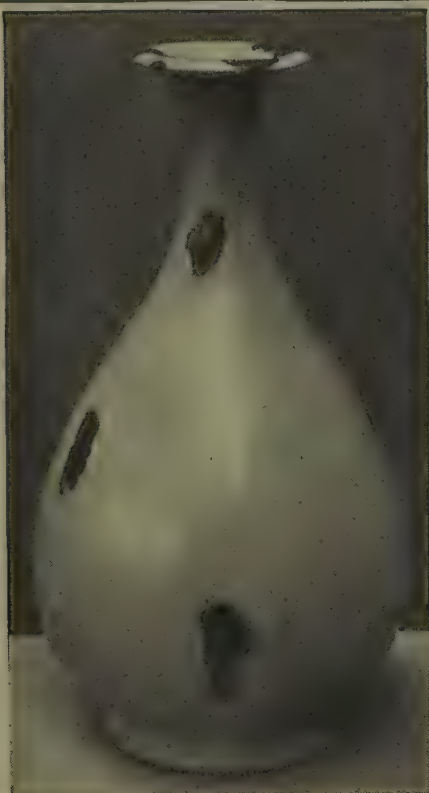


By Appointment to  
H.R.H. The Prince of Wales

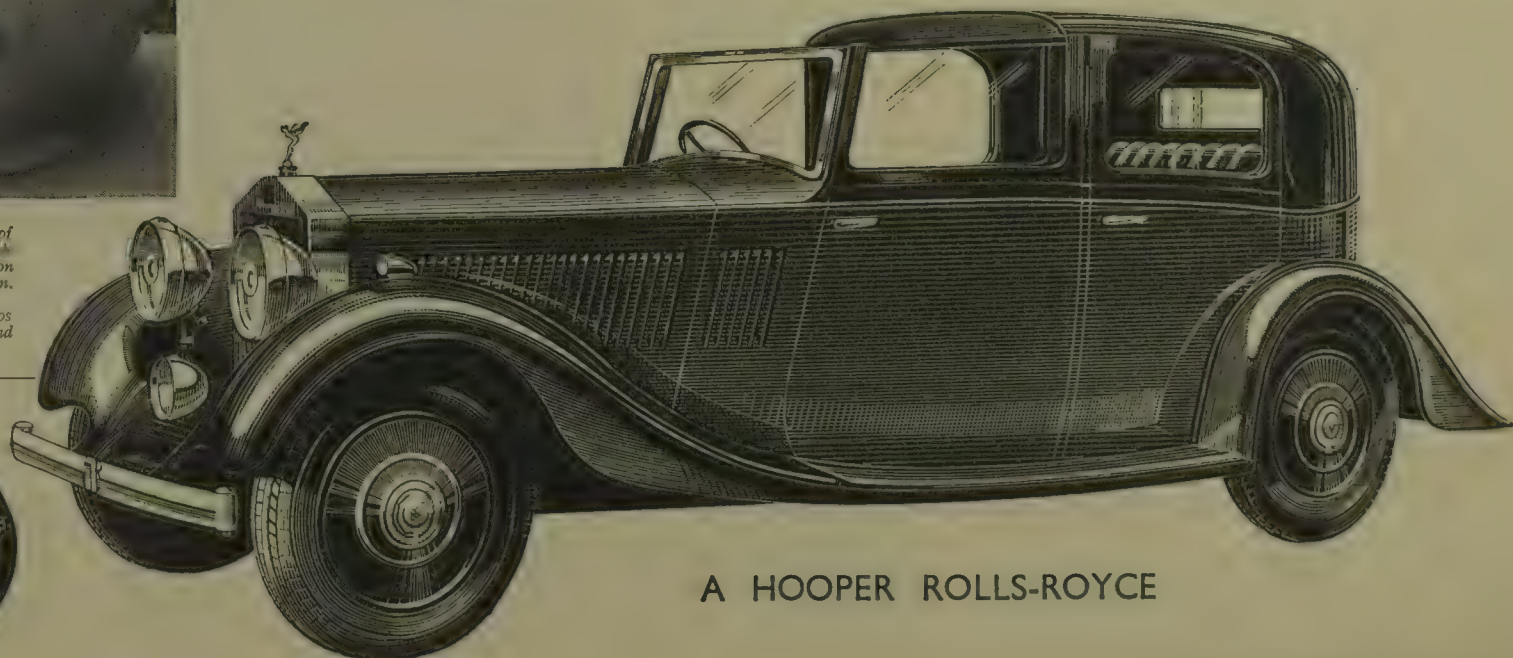
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**BOTTLE**  
Chinese (Lung-ch'uan) of the Sung dynasty; made of porcelain with celadon glaze spotted with brown. Height 10½ inches. From the Eumorfopoulos Collection, Victoria and Albert Museum.



A HOOPER ROLLS-ROYCE



# FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## THE COMPETITION OF LOW-STANDARD COUNTRIES.

WHAT is going to happen to the civilisation of Western Europe, and especially to this country and Scandinavia, with their high standards of comfort, when the growth of industrialism in nations with a much lower wage-level threatens competition impossible for us to meet? Already we hear plenty of complaints about low-priced Japanese goods making it difficult for British exporters to sell their wares in neutral markets; and some people tell us that this chapter in our trade history has

and so, in the first place, make life easier for British consumers who want cheap goods, and also enable consumers who have saved money by buying Japanese wares to spend more freely on home-made manufactures. Secondly, the Japanese must make some use of the money got from us by their sales. Now that we are off the gold standard, they can no longer make demands on our gold stocks; so they must either use the pounds that we pay them in purchases of our goods or services, or turn them into some other country's money to be spent there. Then the country which has acquired the pounds will have to spend

That the standards of the East will rise as her productive power grows may be taken for granted. It is generally believed that much of the money that Japan has lately been earning has been spent on war material. When this war fever has been checked, she will be forced to spend the proceeds of her sales in buying articles of necessity, comfort, and luxury, the enjoyment of which will be spread among her producers. All nations, as they grow in wealth, become a better market for the goods of their neighbours, as was shown by America, where, before the depression, imported articles from England and Europe climbed over a high tariff wall, thanks to the preference of her wealthy inhabitants for something new and distinctive. But this process of raising the standards of the backward countries will take a long time.

### COMPROMISE AND TRADE AGREEMENTS.

Meantime there remains the grievance of industries directly affected by low-standard competition; and, in view of the trade relations between our Dominions and Colonies and the East, nothing can be done which would check too seriously the buying power of Oriental nations. From our own point of view, also, it is most desirable that the teeming populations of the East should be encouraged to grow into wealthy markets for the higher-class goods, in which the industrial countries of Western Europe can still claim pre-eminence. Moreover, if we are going to deal drastically with imports from countries that pay low wages, where are we going to stop? For there are very few in which the level of real wages is not lower than in Britain. It may be that a way will be found to protect the standard of our workers through a system of trade agreements, without putting too severe a check on the growth of exports of rising nations. At the same time, we shall have to see that full advantage is taken by our industries of the capital resources that they command, and of the mechanical skill at their disposal. The example of America has shown, during her period of unprecedented, if somewhat partial, prosperity, that high wages are entirely compatible with cheap production, if machinery is given full opportunity to deliver the goods and is not hampered by a restrictive policy, caused by "ca' canny" among workers and restraints imposed by employers haunted by the fear of glut. When once the world has worked through the fit of bad temper that has



EXPERIMENTAL FLIGHTS TOWARDS CONNECTING HONG KONG WITH THE LONDON-AUSTRALIA ROUTE: THE "DORADO," THE FIRST IMPERIAL AIRWAYS LINER TO VISIT HONG KONG, LANDING AT THE KAI TAK AERODROME.

The "Dorado," a de Havilland machine with four 200-h.p. Gipsy VI. engines, left Penang for Hong Kong on October 2. The first night was spent at Saigon and the second at Tourane. On October 4 the machine arrived at the Kai Tak Aerodrome, Hong Kong, having stopped on the way for fuel, owing to head-winds, at Fort Bayard, Kang-Chow-Wan. This was the first of six experimental flights by Imperial Airways to explore the possibilities of connecting Hong Kong with the London-Australia route. At present all air-mail matter from Hong Kong has to be shipped to some port where there is air-mail connection thus causing considerable delay. The last of the six flights was arranged to start from Penang on November 15.

only just begun, and that when China settles down and develops her industries, with her immense population ready to work all day for the equivalent of a few pence, then the whole world will be swamped with goods at prices far below anything that we can touch, and the industries of the most advanced countries will be faced with ruin.

The former answer to such questions was that low-paid labour is always, owing to the ignorance and inefficiency of those who supply it, unprofitable to those who employ it. But that answer is no longer nearly so true. The development of fool-proof machinery, making many industrial processes so nearly automatic that those who tend the machines need apply no intelligence, has made a great difference. Moreover, differences of climate, such as the damp atmosphere that was once a valuable asset of the Lancashire cotton trade, can now be counteracted by mechanical means at very little cost. And it must also be remembered that the low wages current in tropical or semi-tropical countries are by no means entirely due to a miserably low standard of life among the workers. It is certainly true that their standard is terribly low, according to our notions; but the gift of heat supplied to them by the sun enables them to dispense with much of the heavy expense for food, clothing, and domestic warmth required to maintain life and energy in more temperate zones. This is an economic advantage that no progress towards a higher standard will eliminate; but against it we can set the vigour and enterprise usually created by the bracing effects of a colder climate.

### THE THEORETICAL SOLUTION.

Those manufacturers and their employees who are damaged by low-standard competition naturally demand that the goods thus produced should be kept out of our market, either by a stiff tariff or by quotas. But this arrangement does not solve the problem of neutral markets; in fact, it only makes it worse, because the goods shut out here will be added to those swamping the markets of other countries to the detriment of our manufacturers. In theory, it is easy to argue that, if we regard our trade as a whole, such low-standard competition cannot do it any permanent harm—cheap goods come from Japan, for example,

them here. Ultimately, and in the long run, English money taken for the sale of foreign goods can only be spent in England; and the old free-trade argument that every purchase of foreign goods is an order for British products is true, as long as we are off the gold standard. Its truth, in fact, is shown by the recent course of trade. Japan may be selling more goods to us than she is buying; but it is otherwise between her and Australia, where she buys heavily, taking Australia's wheat and wool. Thereby she puts money into Australia which our Dominion can spend here.

### THE PRACTICAL DIFFICULTY.

But these "in-the-long-run" arguments are no consolation to industries directly affected by Japanese competition. It does not cheer them to know that the money which Japan earns by selling here will ultimately be spent here, and so stimulate one or other of our manufactures. What concerns them is that they are here and now damaged by the competition of goods produced under conditions that our trade unions would not tolerate. And if it is true that such competition may be on a much greater scale in future, they want to know what is going to be done about it. Is it inevitable that Western standards should be lowered during the long period in which those of the East may be expected gradually to rise? Such a conclusion seems to be a counsel of despair.



A TRADITIONAL CEREMONY AT THE ELECTION OF A LORD MAYOR OF MELBOURNE: LIGHTING A CANDLE TIMED TO BURN FOR AN HOUR—THE PERIOD OF VOTING.

Alderman Frank Stapley, the doyen of the City Council at Melbourne, Victoria, is here seen lighting a candle, which, in accordance with custom, burns for an hour to mark the period during which the ballot-boxes are open for the election of a Lord Mayor. On this occasion (last month), Councillor A. G. Wales was unanimously re-elected.

checked its material progress ever since the war, an era of immense expansion and progress in trade and in the creation and distribution of wealth will surely dawn, accompanied, we may hope, by a mental awakening such as marked the Renaissance. To take our right place in that revival, we need to have a good edge on all our tools.



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### UNIQUE FEATURES OF FIXED TRUST ORGANISATION

**SAFETY** in investment is only to be obtained by holding a large variety of securities, and the following extract from *The Economist*, of October 12th, 1935, shows how well Industrials are working for those who hold a well-spread selection of them:—

*"Industrial profits . . . are still being carried on the tide of recovery which started almost exactly two years ago. Our analysis for the quarter just ended covers the reports of 345 Companies . . . and shows a total increase of 12½ per cent. in earnings."*

The *Economist* refers to 345 Companies, a large number of which are included in the 100 selected Companies which make up THE FOUR PORTFOLIOS of the BRITISH INDUSTRIES

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### AGGREGATE YIELD EQUALS

# 4¾%

In the same period the additional yields derived from the sale of share bonuses and rights, not normally regarded as being recurring, were:—

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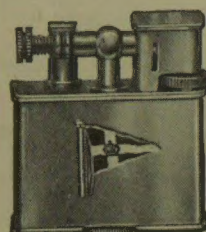


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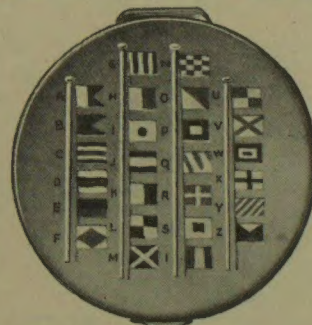
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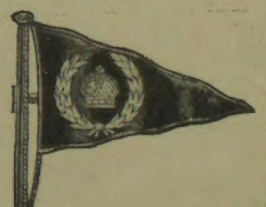
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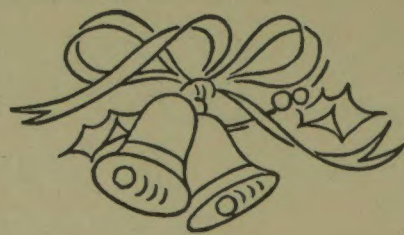
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By FRED. J. MELVILLE.



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OUR own country produces its new stamps slowly.

It is nearly two years since the present contract for British stamps began on January 1, 1934. In August 1934 the first of the photogravure stamps, the 1½d., was issued. Now, fifteen months later, the series is still far from complete. At varying intervals we have had the ½d., 1d., 1½d., 2d., 2½d., and 3d. That is only half-way. The 4d. myrtle-green, 5d. yellow-brown, 6d. violet, 9d. sage-green, 10d. cobalt, and 1s. sepia are still to come.



BELGIUM: QUEEN  
ASTRID MEMORIAL  
STAMP.

The Argentine Republic has always been noted among stamp collectors for the variety and scope of its portraits on stamps. A collection of Argentine stamps is a miniature national portrait gallery of her heroes and celebrities from San Martin and Belgrano to President J. A. Roca (1933). The new definitive issue of ten values carries on the portrait tradition; in ten typographed values we have ten good portraits, all of them already familiar on Argentine stamps save one—Juan Martin Güemes, who figures on the 20 centavos pale blue.

Simplicity in design is always the most effective in stamps. It is aided in the new Belgian mourning stamp by the beauty of the portrait of the late Queen Astrid and the photogravure in black. The denomination is 70 centimes, and by the desire of King Leopold there is only a small surtax of 5 centimes over the face value, which will be devoted to one of the late Queen's charities.



HOLLAND: THE NATIONAL  
AIR FUND STAMP.

A stirring chapter in Bulgarian history is recalled in a set of five stamps commemorating the revolutionary Hadji Dimitri; the designs include his portrait, his birthplace, his monument, his contemporary, Stefan Karadja, and a group of supporters taking the oath, "Liberty or Death." The Free City of Danzig has a new set of air mail stamps, simple and effective in design, with aeroplanes in flight against a solid ground of colour. A more complex and rather curious air stamp design comes from Holland, 6 cents brown, showing aeroplanes in flight over a map of Holland. The stamp is sold at a supplement of 4 cents for the Dutch National Air Fund. The designer was M. C. Escher, whose initials appear in the lower left angle of the map.

Professor Rondini is the artist responsible for a set of photogravure stamps from Italy commemorating the centenary of the death of the composer, Vincenzo Bellini (1801-1835). There are six values for ordinary postage, in three designs—a portrait, Bellini's piano, and his birthplace. Five air mail stamps in three designs introduce a harp, celestial musicians, and a mountain scene viewed from the air.

The recently issued triangular stamps which the Mozambique Company issued to mark the inaugural air mail flights, Beira - Blantyre and Beira-Salisbury, have now been replaced by a definitive series, rectangular in form, still showing a 'plane over Beira, and in fifteen values from 5 centavos to 20 escudos.



SPAIN: THE "AMAZON  
EXPEDITION" STAMP.

A novel design for a postage stamp is a keyhole vignette for this year's health stamp of New Zealand. Through the keyhole is seen a child at play on a sandy beach, and it scarcely needs a label to title it the "Key to Health." The stamp pays a pennyworth of postage, and an extra penny is collected for anti-

tuberculosis work in the Dominion. Spain presents a rather quaint stamp in the manner of an ancient map to celebrate the expedition this year to chart the upper reaches of the Amazon. It is a 30 centimos stamp, carmine.

The anniversary of the assassination at Marseilles of Alexander, King of Yugoslavia, has brought a commemorative set of five stamps bearing his portrait in the naval uniform he was wearing on the day of the tragedy.

Several readers better equipped than myself to interpret the Magyar tongue have kindly sent me a translation of the inscription on the Pazmany stamps of Hungary, described last month. It is interpreted: "He signs the foundation charter of the University."



DANZIG: THE NEW  
AIR MAIL STAMP.



NEW ZEALAND:  
THE NEW HEALTH  
STAMP.



YUGOSLAVIA:  
THE LATE KING  
ALEXANDER IN  
NAVAL UNIFORM.



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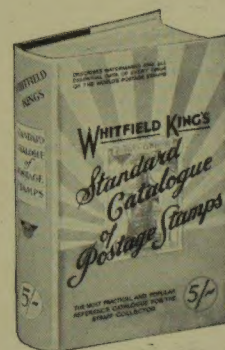


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